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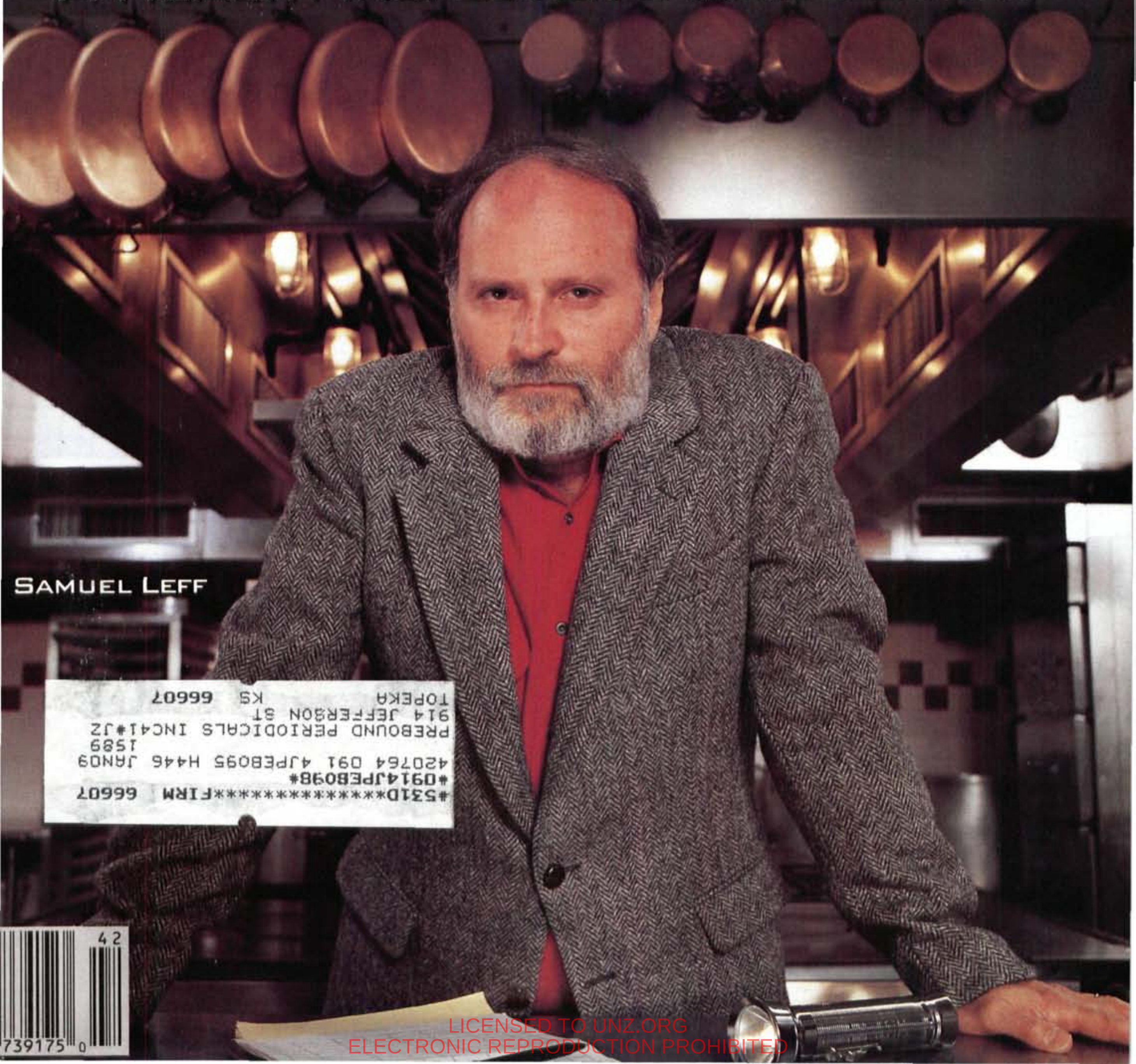

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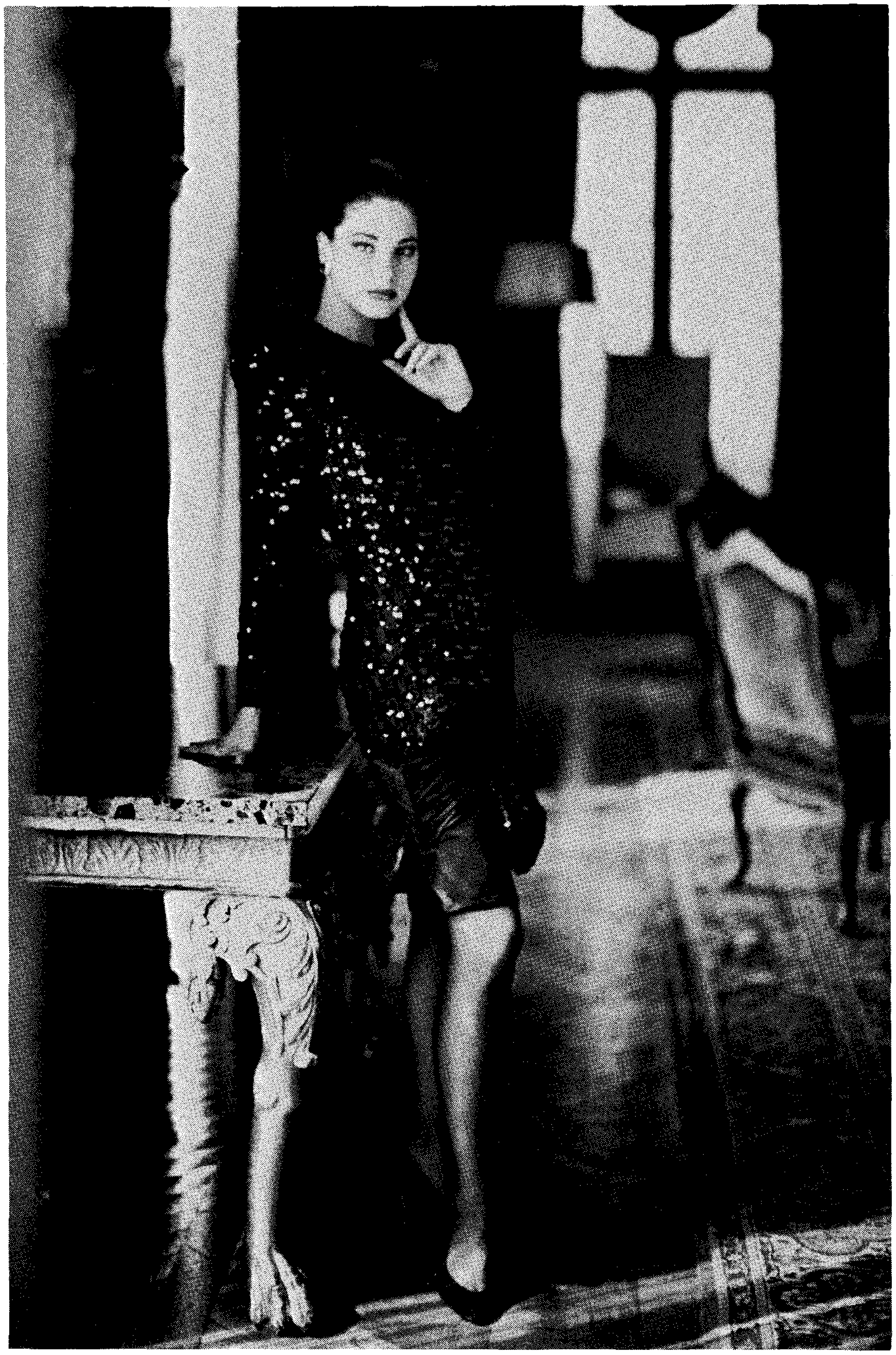

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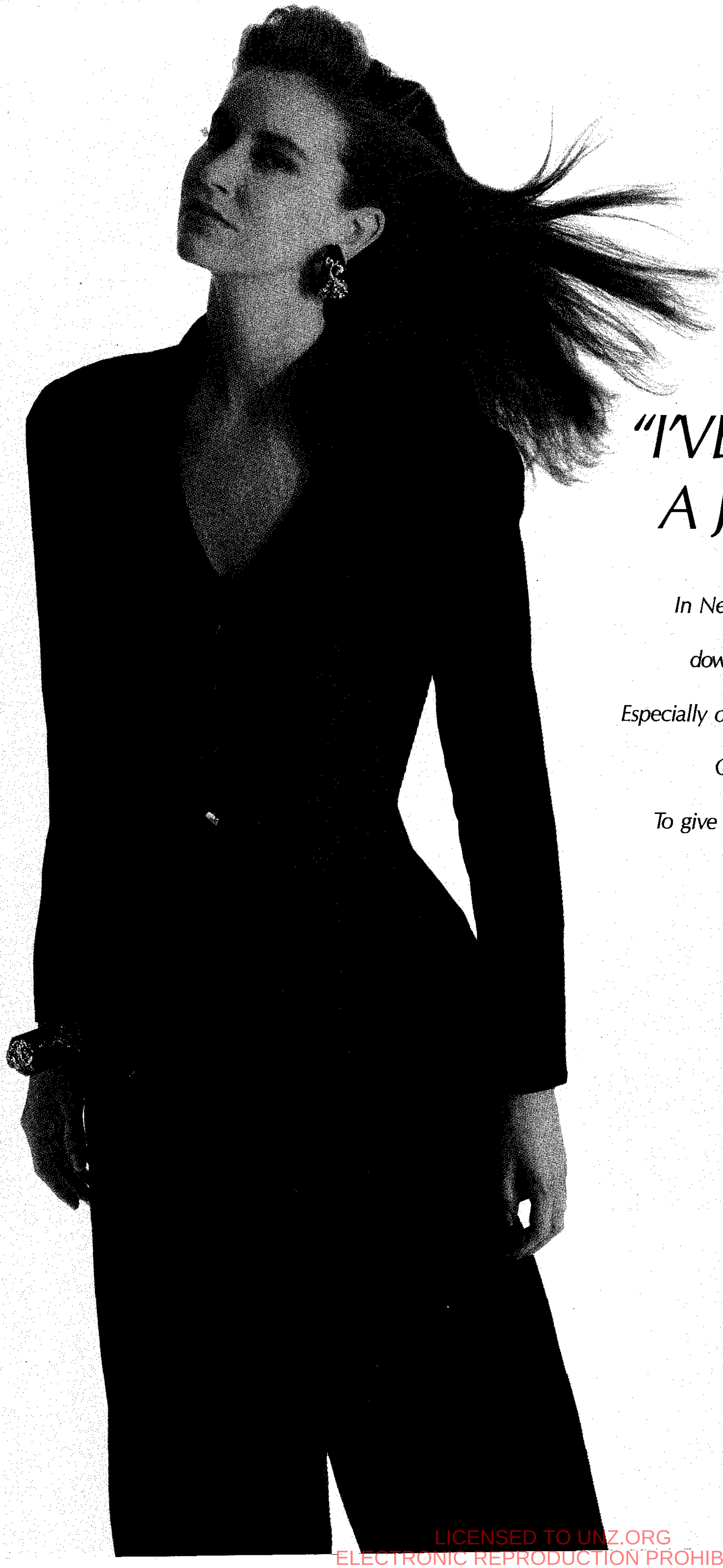

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BY SAMUEL LEFF

In 1984, Samuel Leff got a job inspecting restaurants for the health department, checking for refrigerators that were too warm and dishwashers that were too cool. He soon discovered a connection between dirty restaurants and crooked officials. So Leff, who quit his job in 1987, wasn't surprised when 43 people were arrested this year for extortion involving inspections. His inside story.

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BY JOHN TAYLOR

Peter Eisenman hates being called a deconstructivist architect. But he's become known as a leading proponent of the controversial new movement. "I'm schizophrenic," he says. "There are two me's. I allow them to co-exist. I'm against synthesis. It leads to generic architecture."

54 A Dilemma Grows in Brooklyn

BY PETER HELLMAN

Starrett City, a fifteen-year-old integrated housing complex in Brooklyn, has 20,000 tenants—blacks, whites, and Hispanics—who live together harmoniously. Starrett City has achieved this balance through racial quotas. Now the Supreme Court must decide, in a case brought by the Justice Department, whether the end justifies the means.

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BY WENDY GOODMAN

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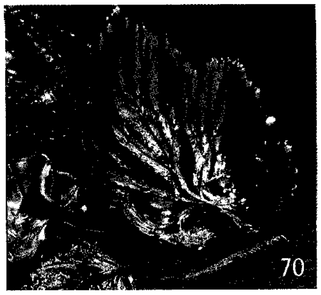
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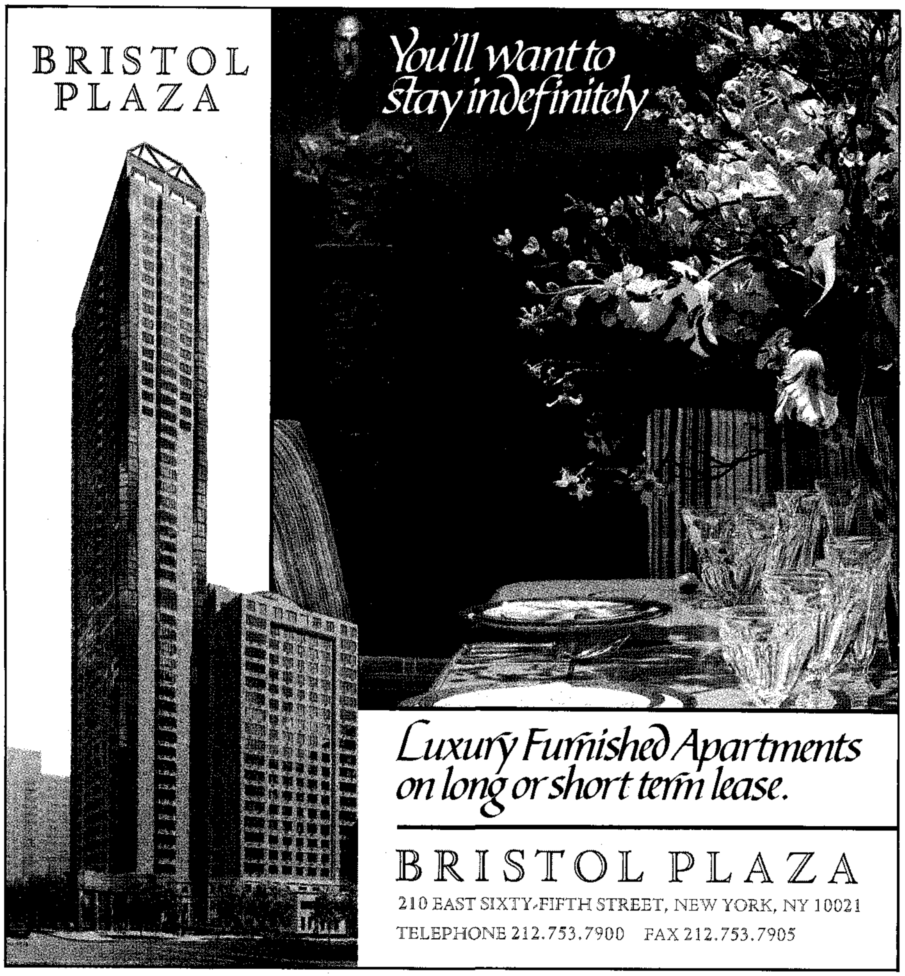

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LETTERS

Portrait of the Artist

WHAT A GRIPPING PIECE ON JEAN MIchel Basquiat ["SAMO Is Dead," by Phoebe Hoban, September 26]. I knew Jean at C-A-S [City as School] and later followed his career with great interest.

I cannot say, however, that the story dug deep enough into how Jean was feeling or some of the other painful experiences he went through. These insights would have brought us closer to the tragic truth of his life. Jean suffered more than anyone else I have ever known. While he was at times a magnanimous friend, he loved to manipulate and exploit others cruelly.

Jean was a charismatic person who lived his life with violent and relentless courage. The people whose lives he touched stood by in sheer amazement, always in his shadow. I think Jean may have been a sociopath. But I also realize that he was everything he always said he was. Jean was truly a giant.

Kenneth Clyde Cybulska
Staten Island

PHOEBE HOBAN SAYS THAT WHILE JEAN Michel Basquiat was at his rented ranch on Maui, he indulged in "nothing more serious than drinking or smoking pot."

Given Basquiat's history of addiction, that's tantamount to saying he petted nothing more lethal than a cobra.

Louisiana Dalton
New Orleans, La.

I JUST READ PHOEBE HOBAN'S ARTICLE and noticed the photo of the shrine to Jean Michel Basquiat. I thought your readers might be interested to know that the work was created by New York City artist Suzanne Miles.

Miles informed me recently that the shrine, which commemorated the voice of this young black soloist in mainstream art, disappeared last week.

Is nothing sacred, neither life nor art?

Ellen Zoe Golden
Manhattan

Blackboard Jungle

CONGRATULATIONS TO MELINDA BLAU for her clear, sensitive, and helpful article on a subject that baffles many educators ["Learning the Hard Way," September 26]. My own experience as a parent of a learning-disabled child and my twenty years as a professional specializing in that area have led me to believe motivat-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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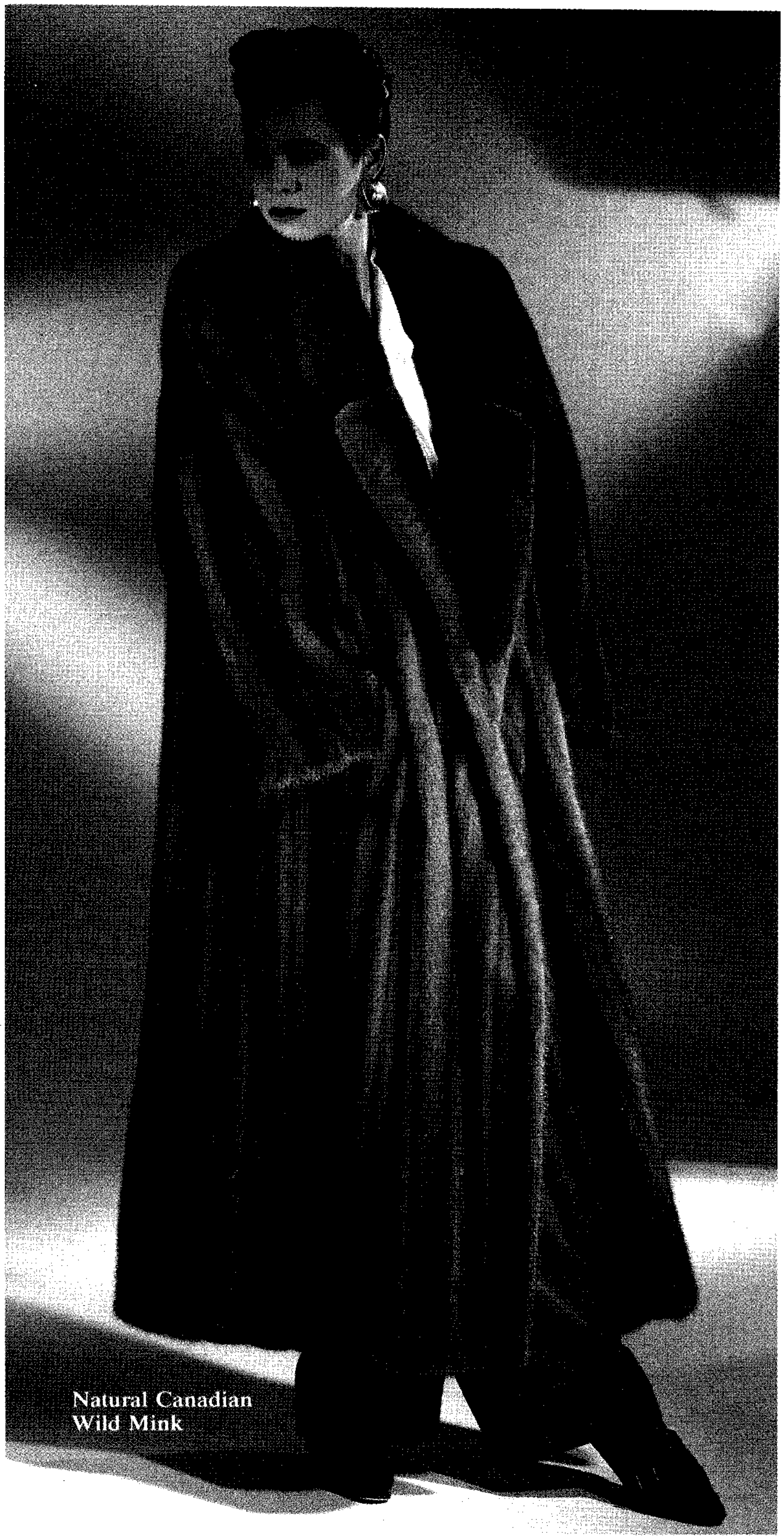

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ing the LD child to learn is the most crucial task facing society today. Both parents and teachers need to emphasize the child's strengths; a nurturing and supportive home environment is essential.

Roselle Venier-Kok
Manhattan

OUR SEVEN-YEAR-OLD IS DYSLEXIC, SO WE understand the despair other parents feel when confronting their children's learning differences. When our son was in nursery school and realized he was the only one in his class who couldn't find his name on the job chart, he gave up learning and became a discipline problem. We found that the New York school system gives little leeway to a bright, energetic youngster who cannot learn in the "normal" way.

There are schools, however, whose primary goal is to educate learning-disabled children and to teach them more than how to "dispose of their juice cups." Our son is in his second year at Stephen Gaynor, and his progress could not be better. He can read, write, and solve math problems as well as any of his friends. Most important, he is happy, content, and extremely proud of his accomplishments.

Peter Kenner
Barbara Kenner
Manhattan

YOU ARE TO BE COMMENDED FOR THE comprehensive article on learning disabilities. The Foundation for Children With Learning Disabilities (FCLD) is a national foundation devoted to raising money to assist the learning-disabled. Programs funded by FCLD are given at the 92nd Street Y, the Metropolitan Museum of Art, the Manhattan Children's Museum, and the New York Botanical Gardens. Families from New York City and the suburbs participate in special library outreach projects, where materials are available in Spanish and English.

Carrie Rozelle
Founder and president
Foundation for Children
With Learning Disabilities
Manhattan

AS THE PARENT OF A LEARNING-DISABLED child, I read with interest Melinda Blau's article. Years ago, when my son was in junior high school, he brought home a test graded in four parts. He'd done well on the first three parts; on the fourth part, every answer was wrong. Since his main disability is comprehension of the written word, I rephrased every question that was incorrectly answered. He then got them all right.

The next day, I wrote to the teacher, a learning-disability specialist, suggesting that she, too, rephrase the questions. Her response was "This is the way the book says to teach it, and this is the way I'm going to teach it." My subsequent experience with the principal proved equally unrewarding. He wanted to know if I was complaining because my son got a low mark on the test.

Edith L. Ellenbogen
Merrick, N.Y.

"LEARNING THE HARD WAY" WAS RIGHT on target. However, there were no references to the visual disorders that often make it difficult for a slow reader to concentrate when working with a tutor or when taking a timed test.

Also, among economically and socially disadvantaged children, there is a high incidence of learning disabilities resulting from a lack of prenatal care, low birth weight, and poor nutrition.

Harold A. Solan
Director
Learning Disabilities Unit
State College of Optometry/SUNY
Manhattan

YOUR ARTICLE IS MISLEADING. IT SUGGESTS that up to 30 percent of all children may have disabilities that cause them to be diagnosed as "disabled." Many educators believe that label is damaging to young people who are having problems more closely related to a slower rate of maturity than to a debilitating impairment.

No one would deny appropriate treatment to children who really need it. Yet we should be cautious about the damage to a child's self-concept when he is told there is something inherently wrong with him. The label may console the parents, but it may seriously harm the child.

Christopher Berrisford
Headmaster
Trinity School
Manhattan

AS A PSYCHOLOGIST EMPLOYED BY THE Board of Education to evaluate children for educationally handicapping conditions, I, too, would like our educational system to address the needs of a wider variety of children. Children may have learning problems that are due to emotional difficulties. Parents of public-school children who display learning problems should request a guidance conference to determine whether the difficulties can be remedied by changes within the classroom or by a change of class. If necessary, parents should seek professional guidance.

By law, every child is entitled to a free evaluation by a psychologist, a social worker, and an educational evaluator, who prepare an individualized educational plan. Before they seek expensive private evaluations, parents should know of their right to this free service.

Norma J. Hart, Psy.D.
Manhattan

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A Day At The Dior Counter

There are a lot of fresh faces at Saks Fifth Avenue these days—women in their 30s, 40s, 50s, and beyond, striding toward the Christian Dior counter and saying one word: "Capture."

Dior's Capture is a skincare treatment that was first introduced in Europe and is still manufactured there. Extensive research on the skin's aging process conducted by Dior led to the development of Capture's Complexe Liposomes—plant extracts that restore the skin's radiance, enhance tone and firmness, and help minimize the formation of small lines.

A day at Dior's elegant glass-and-mahogany counter at Saks reveals the many faces of Capture.

10 A.M.

Each new skincare customer who visits the Dior counter is given a consultation by staff members such as beauty consultant Catherine Fallis and national make-up artist Nick Caridi.

Today, Caridi greets a woman who has been using Capture for two weeks. He removes her make-up with Dior's Lait Demaquillant, and applies a few drops of Capture to her cheeks and brow.

"More and more working women want to know about skincare," says Caridi. "I tell them: Three drops of Capture after washing in the morning—under make-up—and three drops before bedtime, on a clean face, and they will start to see results. Capture gives women an even, more attractive look. Make-up goes on smoother and lasts longer."

"I have no time for elaborate skincare or make-up," says the customer, a 42-year-old entertainment lawyer. "But I want to feel that I look my best."

Over the years, she had experimented with everything from astringent to eye gel and night cream, and gradually became cynical about skincare products. But with Capture, she says, "the change was noticeable: no more flaky skin or blotches. For the first time in my life, I have a regimen I'll stick with."

12:45 P.M.

At lunchtime, there's a flurry of activity around the counter. A lively, attractive woman in her 50s stops by for a one-ounce bottle of Capture for home and the new .68-ounce bottle for her purse.

"After two or three good nights of sleep," she says, "there's a freshness in my complexion. That's the kind of freshness I notice with Capture. My skin is firmer." She laughs: "I can stand to look at myself in the morning!"

2:30 P.M.

Make-up artist Nick Caridi is talking animatedly with a customer about the new line of fall colors from Dior, Les Somptueux: "The look for fall is rich, dramatic. For eyes: lavish shades of violet, teal green, and icy blue. For lips: vivid reds softened with an undertone of clay. The cosmetics are designed to complement the bolder, high-intensity colors of fall fashion. And underneath it all, Capture."

4:05 P.M.

At what age should you start worrying about small laugh lines or wrinkles on your face? Sometimes it's as much the feel of skin as the appearance of a small line that motivates a woman to try Capture.

A 37-year-old hotel executive with extremely dry skin says her face used to feel "tired" by three o'clock. "With Capture I feel a buoyancy in my skin that lasts for hours," she says. "Capture doesn't tighten my skin. It makes it feel fresh, relaxed."

7:10 P.M.

It's Thursday, Saks' late night, and a sleek fashion-merchandising director in her 40s stops by. She says her approach to skincare is very European—preventive—and includes drinking lots of water, getting plenty of exercise, and visiting a spa once a year.

She discovered and started using Capture on a European business trip. Her major concern was countering the effects of the environment on her skin: pollution in the city and wind at the seashore.

Having tried many other European skincare products, she says she has never found one as simple and effective as Capture. She adds with evident delight, "I can wear Capture without foundation on the weekends and my skin still feels soft and looks good."

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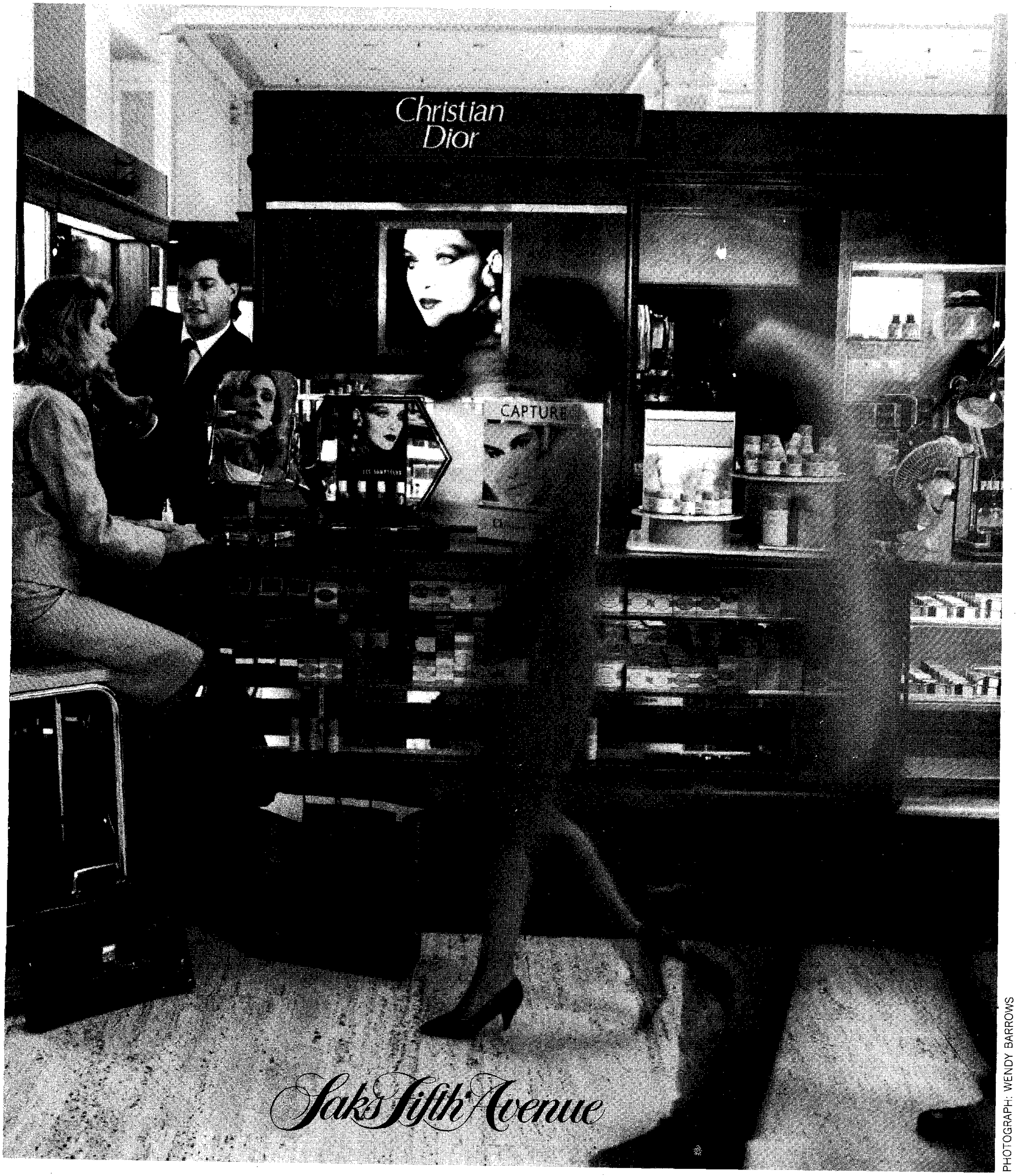
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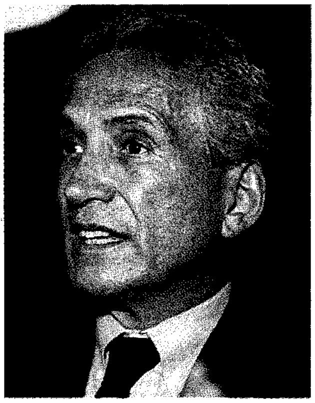
KOCH AIDES TEST CHOPPY WATERS

It looks as if Ed Koch is taking his negative showing in the polls to heart. Top Koch aides Herb Rickman and John LoCicero have been canvassing ethnic leaders and political-club chiefs, says a source, to see for themselves how much support is still left for the mayor.

Last month, a Marist Institute poll showed that 72 percent of black voters thought Koch shouldn't run for reelection. Less than half the Irish voters, usually a Koch stronghold, supported the mayor.

The source says that Rickman and LoCicero were trying to enlist volunteers to work on the mayor's re-election campaign. "There was a lot of talk about fund-raising and putting together a team of workers," says the source. "I don't think the mayor realizes that the damage has been done. The race is wide open."

A spokesman for Koch says, "The meetings are not unusual. The administration has always reached out to every community and every constituency."



HERB RICKMAN

NYSE SCRUBS LECTURE: PREDATOR'S CALL?

Why did the New York Stock Exchange cancel a lecture by Connie Bruck, the author of *The Predators' Ball*, the controversial exposé of Drexel Burnham? Two days before she was scheduled to talk to the Market Surveillance Unit, the group that oversaw some of the Drexel trades investigated by the SEC, an Exchange executive told her not to come.

"The buzz here," says one Exchange staffer, "is that top Exchange officials didn't want anyone here who had contact—good or bad—with Drexel." But Bruck says Drexel may have been behind the move. "It's vintage Drexel," she says. "They tried to block my book with Gulf & Western and Simon and Schuster. They have tentacles everywhere, and they don't hesitate to use them." A spokesman for the Exchange says, "The invitation to the author was a personal one. It was canceled because a work matter created time constraints."

GREEN VS. FAR RIGHT: THE PAC ATTACKS

Congressman Bill Green is locked in a bitter feud with former presidential hopeful Pat Robertson. The fight started last month after Green sent out a fund-raising letter for his political-action committee MODRN, which promotes progressive GOP candidates. The letter appealed to Republicans alarmed by "how the Robertson forces have taken over the GOP," and vowed that Green would "fight the intolerance, fear, bookburnings and anti-intellectualism of the Robertson Right."

Two weeks ago, Robertson wrote to Green, calling the person who sent the PAC letter a "jackass" and warning Green that he would be in "deep doo-doo" if top Bush officials like Jim Baker and Lee Atwater found out that he was "draining money away from the Republican Congressional campaigns and trying to split the Bush coalition." A spokesman for Robertson did not return calls.

"We're surprised at Robertson's lowbrow response," says Green spokesman Hank Roden. "As a longtime elected Republican, Green has the right to fight for the heart of the party. He has sent Robertson a letter telling him so."

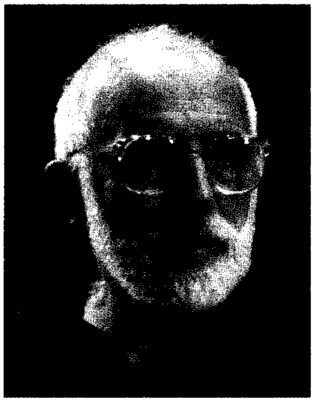
BILL GREEN

JEROME ROBBINS'S GREAT WHITE WAY

Jerome Robbins has come under fire for not hiring any blacks for the cast of 50 dancers in his upcoming musical, *Broadway*. Only after a representative of Actors' Equity complained to the legendary choreographer did he hire a black "swing," who will perform when a cast member is sick or injured, says a Broadway source. The $7-million show, which opens in February, will include selections from such Robbins musicals as *The King and I*, *West Side Story*, and *Fiddler on the Roof*.

"There are always people who are upset about not being included," says a spokesman for the show. "The production is racially integrated, because there are Asian and Hispanic dancers. Furthermore, the shows in question are from 1944 to 1964, and Robbins is trying to be true to the history of the production."

"Black dancers have long been used in Robbins's shows, including *The King and I* and *West Side Story*," says the Broadway source. "The casting in this show sets an alarming precedent and puts us in the position of fighting for things we took for granted twenty years ago."



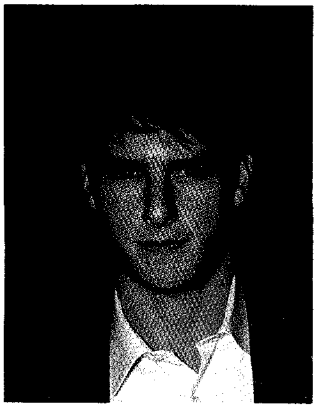
JEROME ROBBINS

CRUISE TAILED FOR CAR CAPER

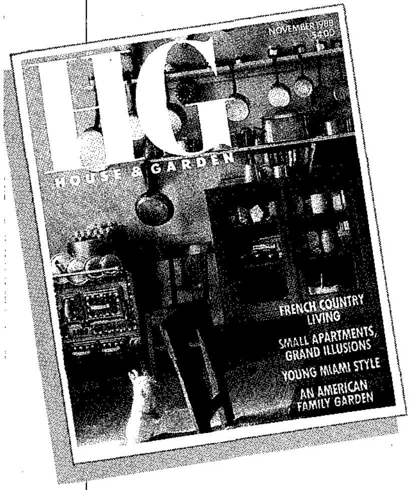
Don Simpson and Jerry Bruckheimer, the producers of *Top Gun* and *Beverly Hills*

Photographs: top, Ari Mintz/*Newsday*; center, *Newsday*; bottom, Outline Press.

INTERIOR REDESIGN...MORE ON THE MOB...THE FANCIEST KNIFE...THE 30-MINUTE GOURMET



TOM CRUISE



THE LATEST *HG*

MEYER LANSKY

Cop II, are trying to sign Tom Cruise to star in a movie about car racing. Simpson says that if the deal goes through, Cruise, who starred in *Top Gun* and *Cocktail,* will begin filming the project after completing *Born on the Fourth of July* with Oliver Stone. A Cruise spokesman didn't return calls.

"If it does happen," says Simpson, "it will not be *Top Gun* on wheels. It will be much more complex. Tom Cruise isn't interested in repeating himself, and neither are Jerry and I."

YET ANOTHER MAKE-OVER FOR *HG*

Yet another designer is getting a chance to remake *HG.* Editor-in-chief Nancy Novogrod has hired Ruth Ansel, formerly with *Vogue* and *Vanity Fair,* to give the magazine a new look.

Less than two months ago, Novogrod hired Stephen Doyle and his company, Drenttel Doyle Partners, to revamp *HG,* but the two parted after some preliminary sketches and discussions. "Stephen is wonderful, but he didn't want to leave his company," says Novogrod. "Ruth Ansel will be on staff, which will make it much easier for everyone."

LACEY LOOKS INTO LANSKY LEGEND

Robert Lacey, who wrote best-selling books about the Ford-family dynasty and the British royal family, is now writing about mobster Meyer Lansky. In the fifties, Lansky, with the help of Cuban president Fulgencio Batista, helped turn Havana into a gambling empire.

Writing about the mob, Lacey says, is a lot like writing about the royal family: "The people who are in a position to know things won't say anything, and those in the circle around them will say anything. And the more often you hear a story, the less likely it is to be accurate." Lacey, whose book will be published by Little, Brown in the fall of 1989, says he's thinking of calling it *Schmafia.*

TIME INC. GROUNDS FLYING SAUCERS

It seems that Time Inc. staffers will take perks wherever they can get them. The company has posted a sign in the second-floor cafeteria saying that "due to the extraordinary amount of inventory that has been removed and not returned," employees will no longer be allowed to take fiberglass trays and nondisposable cutlery, plates, and glasses back to their offices. A guard at the door will enforce the rule.

"Employees pilfer more when morale is low," says one staffer at Time Inc., where benefits have recently been cut. "Besides, the trays make great sleds."

A Time Inc. spokesman would say only, "We'll talk about our cafeteria when you talk about yours."

STUDIO ENTOMBING *VAMPIRE'S KISS*?

The producers of *Vampire's Kiss,* a new movie with *Moonstruck*'s Nicolas Cage and *Flashdance*'s Jennifer Beals, are complaining that Hemdale Film Corporation, the movie's backers, won't release it. *Vampire's Kiss* is about a Manhattan literary agent who thinks he is a vampire.

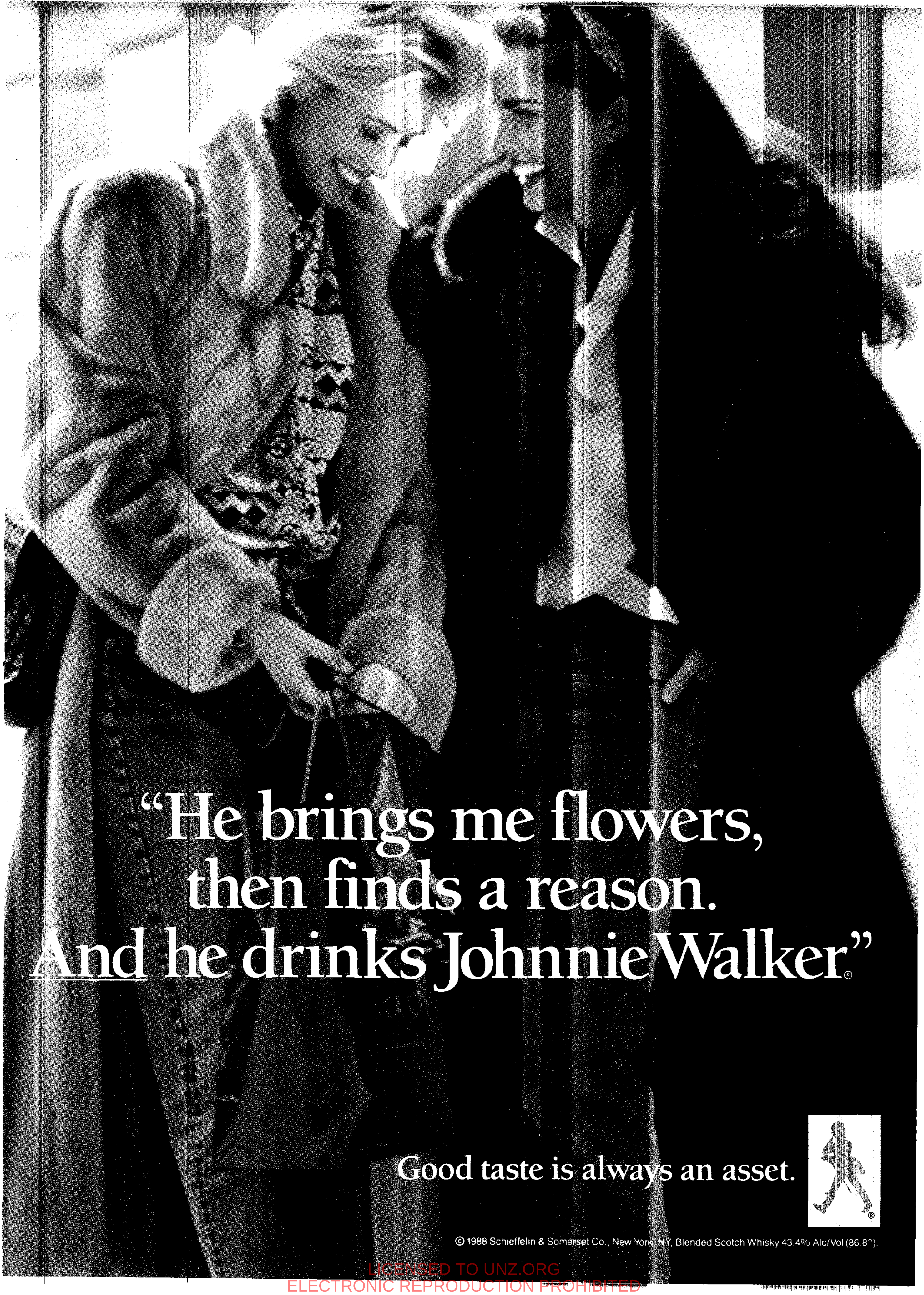
Producer Barbara Zitwer says that Hemdale chief John Daly had arranged to open the movie on July 29, and that the distributor had already started the advertising campaign. "But at the last minute, Daly blocked it," says Zitwer. "Now Daly won't tell me if the movie will ever be released."

"We don't have a date," says Daly, "but it will be released. We've been going through a mental exercise deciding whether to go into distribution. Zitwer has probably shown it to her friends and is anxious for it to come out, but there is no point in bringing it out for just a week."

PIERRE FRANEY'S SHORT-ORDER SHOW

New York *Times* food writer Pierre Franey is taping a television series for PBS. Franey, who writes the "60-Minute Gourmet" column, says he is no longer on the *Times* staff but will continue to write his column on a free-lance basis. The producers of the half-hour show, to be called *Cuisine Rapide,* say they want to tape cooking demonstrations in the studio as well as in the kitchens of Le Cirque, Le Bernardin, and Lutèce. The program will make its debut in April. "I'll still write for the paper," says Franey, "but at a different tempo." . . . An American Place is moving downtown in December and changing its menu. Chef Larry Forgione is teaming up with Michael Weinstein, who operates America and Ernie's, to move the 50-seat restaurant into the space occupied by the Ritz (formerly La Coupole), at Park Avenue South and 32nd Street. "We're going to keep the essence of the food the same, but we're adding an à la carte menu and a bar menu," says Forgione. "It'll be bigger, more luxurious, and more accessible, seating 125 people."

Photographs: top, Geoffrey Cross/Outline Press; bottom, AP/Wide World.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The National Interest/Joe Klein

THE GREAT PRETENDERS

THE DUKE ISN'T JFK, EITHER

THE BENTSEN-QUAYLE DEBATE LAST week was a classic mismatch between a sleepy old bullfrog and a pesky fly. Dan Quayle was the fly, of course, taking nips out of Lloyd Bentsen's hide through much of the early going. He took an especially good nip on Bentsen's $10,000 breakfast club for lobbyists, pointing out that the senator from Texas is the chairman of the Senate Finance Committee, the man in charge of tax loopholes. "I'm sure," he said, "they weren't paying to have cornflakes."

Bentsen hardly stirred. Was he just too courtly for this sort of thing? Was he asleep on the lily pad? For a time, he seemed an innocent bystander. The panel of journalists pursued his opponent and Bentsen watched as Quayle spun and dived, barely averting the swatter, repeating three times the speech he'd prepared about his qualifications for the presidency. And then, on the last try, Quayle wandered a bit too close to the old bullfrog's nose. He compared himself to John F. Kennedy, a tongue flashed out, and he was gone.

No doubt, you've seen the sound bite several dozen times by now. It was a heart-stopping moment, the closest thing to a clear-cut knockdown punch we have seen in this year's presidential campaign: "Jack Kennedy was a friend of mine," Bentsen said evenly. "You're no Jack Kennedy." Okay, it probably *was* an unfair shot (Kennedy's senate record was no less undistinguished than Quayle's) and maybe even "uncalled for," as the rattled young senator from Indiana protested. But it had resonance—there was a simple emotional truth to it that most of the audience could understand—and it made a mockery of Quayle's disciplined, well-coached, but ultimately threadbare attempt to give the appearance of presidential stature.

The early returns on the debate were, once again and rather charitably, a toss-up—Quayle didn't quite make a fool of himself, the network commentators agreed, but his opponent certainly didn't set the house on fire. That was a bit too balanced: Bentsen, after a slow start, made some solid points on several important issues. His emphasis on trade and tough talk about the influence that *furriners* (he did pronounce it that way once) now have over the American economy seemed particularly effective, if not quite intellectually honest, and may well be the harbinger of a neo-protectionist assault by the Democrats in the next few weeks. He wandered off into the sagebrush at times but was wonderfully focused at others, especially when Tom Brokaw asked him about the Republican record of peace and prosperity: "If you let me write $200 billion worth of hot checks every year, I could give you an illusion of prosperity, too."

BOOKENDS: *From opposite sides, Quayle and Dukakis are pushing the same image.*

That was an old Bentsen line, but it was stronger than anything Dukakis had gotten off against Bush ... and it was nearly forgotten by the end of the evening. Bentsen's Kennedy ambush is undoubtedly what will last in the public memory (although it may prove little more than a flicker by November 8), because it affirmed what most people sensed: that Quayle didn't really belong there, that he was *reaching.*

Regardless of how the polls turn out, my guess is that most viewers were holding the young senator to a higher standard than the one posited by the media: Mere coherence wasn't going to be enough. He was going to have to prove his worth, show some spark, some humor or humanity—or, better still, evidence of a real, spontaneous intelligence. He did none of that. For anyone who watched the debate cold, untainted by the Byzantine "expectations game"—and that means most people—Quayle was clearly the less experienced, less poised, and less intelligent of the two men. He lost.

This may prove a setback for the Bush campaign, but certainly not a cataclysm. Quayle will take his place with General Noriega, Ed Meese, and the Iran-*contra* affair in the Democrats' litany of Republican horrors, but attention will quickly return to the main event and the new round of "expectations" and frantic spinning that will attend the second Bush-Dukakis confrontation this week.

Actually, it was somewhat ironic that the vice-presidential debate would turn on Quayle's attempt to compare himself to John F. Kennedy: Michael Dukakis spent much of last week trying to do the same thing—he's been working at it all year—with not much more success. The governor seems never to tire of comparing this year's election to the one in 1960, when "after eight sleepy but amiable years of a Republican administration, a son of Massachusetts challenged the incumbent vice-president ... and you know what happened."

Dukakis has been pounding that line senseless since Iowa and amplifying it over time, adding a running mate from Texas in July, and Kennedy's old speechwriter, Ted Sorensen, in September. No doubt, Sorensen had a hand in sending Dukakis's initial battle cry ("The issue is competence, not ideology") back to the boilerplate factory after it was badly dented by the Republicans, and replacing it with a new campaign theme that seemed very much an echo of John Kennedy's attacks on the Eisenhower administration: "Mr. Bush offers complacency; I offer change," Dukakis told a huge crowd in Hartford last week.

There is a certain seductiveness to the Kennedy analogy; it "works" with audiences, and the governor's handlers were crowing last week that, despite bad polls and the dashed hopes that Quayle would self-incinerate, they were finally on the right track. The "complacency" part worked well enough; but "change" may be a less attractive concept in 1988 than it

Photographs: left to right, Dennis Brack/Black Star; AP/Wide World; Steve Liss/Gamma-Liaison.

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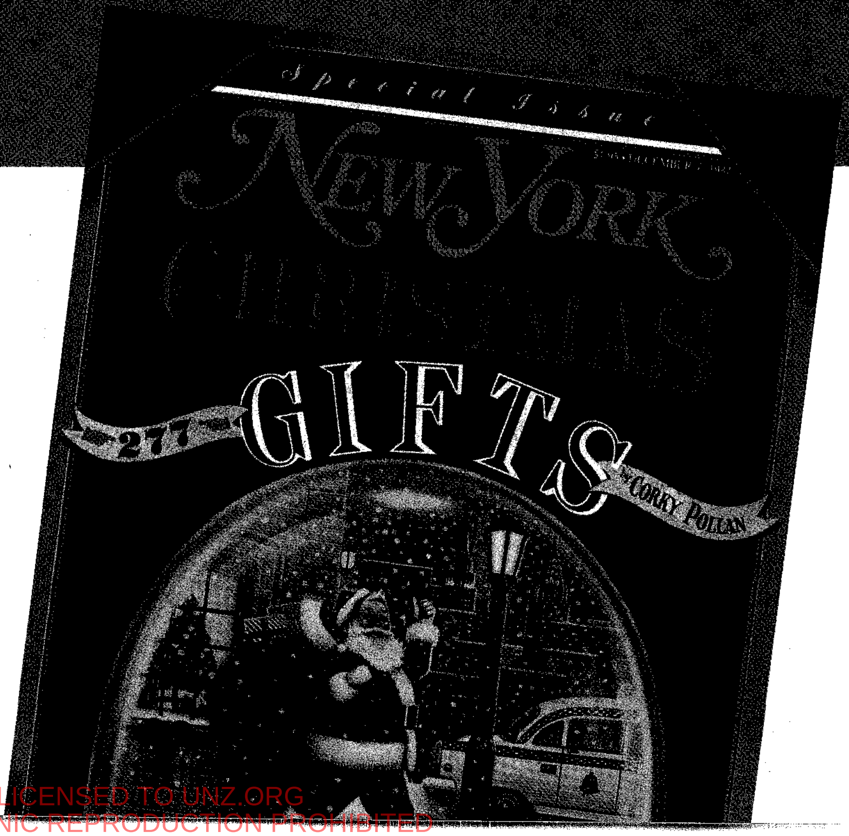
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was in 1960, especially with 73 percent of the public satisfied, in a recent poll, that "things are going well in the country."

But the real trouble with summoning the ghost of John Kennedy goes right to the core of the difficulties plaguing the Dukakis candidacy: Kennedy—at least, the buoyant, witty, graceful myth the public celebrates—was able to make altruism seem fun. He made change seem an adventure. He talked about challenges and dreams, and offered the possibility of greatness in return for the risk of trying something new. By contrast, Dukakis is a perfect Puritan. He doesn't talk much about challenges, but there are plenty of problems to be solved. Change is a chore. Virtue is its own reward. In the very next sentence after the "complacency vs. change" line in Hartford last week, Dukakis said, "[Bush] offers slogans; I offer solutions to the problems that American families face every day and every week and every month." The emphasis was on the problems, not the solutions; his voice sagged under the weight of all those hard days and weeks and months. There was a weary, exasperated quality to it. "I'm talking sense," he seemed to be saying. "Why aren't you listening?" He looked quite sad.

"Have you ever watched Dukakis with the sound off?" a Democratic consultant asked. "It's pretty drastic."

That it is. When Dukakis walks, he trudges. When he speaks, his eyebrows rise slightly and his brow furrows. He seems to be pleading, somewhat impatiently, with his audience—as if what he had to say was painfully obvious, and they were a bit slow catching on. When he smiles, there is no pleasure in it.

"Not fair, not fair," said a top Dukakis aide. "Here we are, offering serious programs in health care, college loans, the environment; next week we do housing—and you're talking about body language. Likability! That's *their* spin. There are real problems in the real world, and we're trying to speak to them. That's our turf in this campaign; we're running on issues, not strategy. You want sparks, get yourself a grinding wheel."

Not fair? Life isn't fair, as John F. Kennedy once said—a statement that may well exist beyond the emotional and ironic ken of both Michael Dukakis and Dan Quayle. They are bookends in a way, the yin and yang of this campaign—the representatives of substance and vacuity—each trying, with no small amount of awkwardness and discomfort, to forge a bond with the voters from their respective ends of the *gravitas* spectrum. The governor's task against George Bush this week will be the exact opposite of what Quayle tried to do against Bentsen: He will seek to prove that he is *light* enough for the job, humble enough to be president. ■

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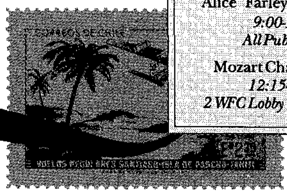
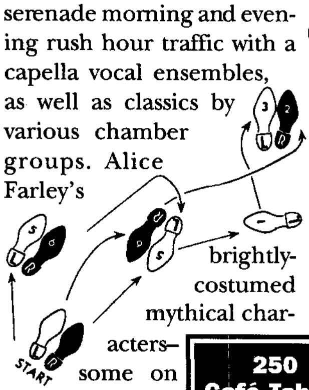


Celebrate with five days of fun at The World Financial Center, indoors and out, wherever people congregate, and all of it free. Beginning on Wednesday, our Bridge Concerts will serenade morning and evening rush hour traffic with a capella vocal ensembles, as well as classics by various chamber groups. Alice Farley's brightly-costumed mythical characters—some on stilts—will enchant the halls all day. A concert of Mozart tunes will enliven lunchtime. On Thursday, Skitch Henderson and The New York Pops will throw a waterfront concert on the Plaza at noon. Just listen, or grab a bite in our cafes and restaurants. A stunning sailing vessel, the Union Bank of Finland's Maxi Boat, will visit the North Cove, the Bridge Concerts continue, and those characters on stilts will still be lopping around. On Friday, an art exhibition, "The New Urban Landscape," opens in the North Gatehouse. Alice Farley culminates her impromptu performances with a special presentation in the Winter Garden. Still, the days begin and end with Bridge Concerts. Saturday, picnic with musical entertainment in the shadow of the UBF Maxi boat moored in the North Cove. The art exhibition will be open for weekend viewing. Saturday evening will recall a bygone era: the legendary Cab Calloway and his Hi-De-Ho Orchestra will shake the Winter Garden, Kid Creole and the Coconuts will rattle the palms, and American Ballroom Theater will lead the crowd in dances popular when men wore hats. Sunday, kids take over. Hands-on fun projects will be staged by the Brooklyn and Staten Island Children's Museums, as well as performances, music, storytelling, a *huge* coloring project, and a children's book fair. Then, to wrap up five days of fun, a thrilling theatrical spectacular will amaze audiences of all ages: *The Warrior Ant* previews its starring role in BAM's Next Wave Festival. With swirling carnival floats, an ant puppet 20-feet tall and more than 50 actors dancing and performing to Brazilian and Trinidadian music, it will be a Mardi Gras on the Hudson. Following *The Warrior Ant*, fireworks will splatter the sky in celebration. Yes, "Welcome to The World Financial Center."



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Alice Farley & Company
9:00-5:00pm
All Public Spaces

Mozart Chamber Music
12:15-1:15pm
2 WFC Lobby : 225 Liberty St.

THURSDAY
OCTOBER 13, 1988

A Capella & Classic Music
8:00-9:00 am 5:00-6:00 pm
North Bridge & South Gatehouse

Alice Farley & Company
9:00-5:00 pm
All Public Spaces

The New York Pops
with Skitch Henderson
12:00-2:00 pm
The Plaza

"Maxi" Sailing Vessel
Lunchtime
North Cove

FRIDAY
OCTOBER 14, 1988

A Capella & Classic Music
8:00-9:00am 5:00-6:00pm
North Bridge & South Gatehouse

Alice Farley & Company
Special Performance
12:15-1:00pm
Winter Garden

EXHIBITION:
The New Urban Landscape
11:00-6:00pm
North Gatehouse

SATURDAY
OCTOBER 15, 1988

Picnics & Entertainment
All Day
The Plaza

EXHIBITION:
The New Urban Landscape
11:00-6:00 pm
North Gatehouse

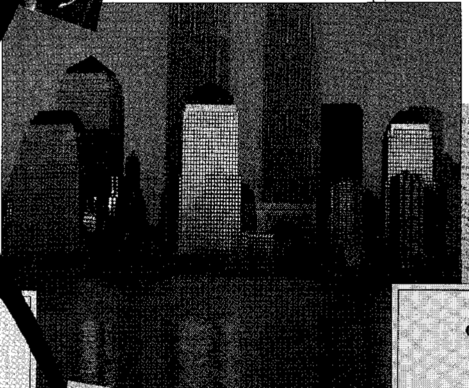
Cab Calloway
& the Hi-De-Ho Orchestra
Kid Creole & the Coconuts
8:00-10:00 pm
Winter Garden
Limited Free Tickets on Request

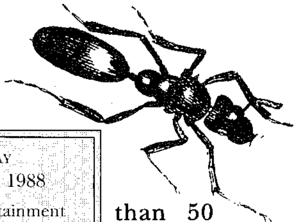
SUNDAY
OCTOBER 16, 1988

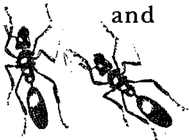
Kids' Fair
11:00-3:00pm
Winter Garden & Courtyard

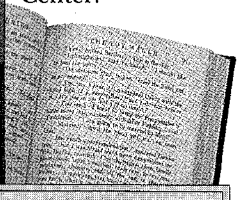
EXHIBITION:
The New Urban Landscape
11:00-6:00pm
North Gatehouse

The Warrior Ant
with Fireworks
6:00-7:00pm
The Plaza & North Cove









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The Cutting Edge/Michael Gross

LOUIS WHO?

REGULAR GUY: *Louis Dell'Olio and models preview his spring Anne Klein II line.*

THE MAN WHO IS ANNE KLEIN

AT 8:45 ON A SEPTEMBER MORNING, SEVENTEEN models sit, blurry-eyed, in a makeshift backstage in the Anne Klein II showroom, putting on makeup for a fashion show. They brighten only at the sight of a stocky man with the arms of a longshoreman, who's dressed in blue chinos, battered brown suede bucks, and a blue cardigan buttoned across a well-fed belly. Not your typical fashion animal—but the models can't get enough of him. And so it is with women across America.

Though it seems unlikely—he's so unpretentious, so solid, so *normal*—Louis Dell'Olio, 40, is consistently cited by retailers as the best-selling fashion designer in America. He is the man behind the label of the woman who invented contemporary sportswear, and he wears the late Anne Klein's name well. Whether a season is sane or uncertain, women depend on his clean, contemporary styles. The clothes are often classic, but, says Dell'Olio, "they have a certain dash, a certain aggressiveness."

They also have a certain profitability. Anne Klein executives claim that the company's annual retail sales on clothing alone total $300 million. Licensed lines—accessories, furs, swimsuits, and shoes—account for another $400 million. Those numbers are particularly impressive considering that Anne Klein sells no blue jeans and a negligible amount of perfume.

Since Anne Klein II is an inexpensive mass-market counterpart to his designer collection, Dell'Olio supervises its show from the wings while two assistants do the grunt work. But though the boss looks more like a stagehand than a Major Fashion Designer as he dons a headset connecting him to light- and soundmen, there is no forgetting who is the star.

"Hi, how are you?" he says, testing his mike. "Light up the name." The Anne Klein II logo on the end of the runway stays unlit. "No special effects on the name this season? I mean, *Jesus,*" he complains. "This is *showbiz* here."

Born in Brooklyn, Louis Dell'Olio—the youngest son of immigrant Italians—was raised in Elmont, Long Island, surrounded by girl cousins and coloring books. His mother worked for a dress manufacturer. His uncle was a negotiator for the ILGWU.

Fashion "just seemed to be there," Dell'Olio recalls, sitting in his windowless white design studio on 39th Street. He's decorated it with antelope skulls, Gauguin reproductions he's using as inspiration for prints in his spring line, a signed photo of Oprah Winfrey, and a tableau of dress forms. One, though featureless, has been fully accessorized with a turban, sunglasses, and earrings.

Just before Dell'Olio entered the Parsons School of Design, his uncle got him a summer job with Norman Norell, the great dressmaker. "It smelled different; it smelled like fashion," Dell'Olio says of Norell's rarefied world. "My first sight was chemise dresses on a rack, pavéed in sequins—fuchsia, kelly, red, royal, gold. I brought Lauren Bacall coffee. That was it. It was Seventh Avenue. It was glamour." He laughs. "It was all downhill after that. It was back rooms and nasty people."

But that summer, he also met Donna Karan, another Long Island kid heading for Parsons. Kindred spirits, they collaborated on school projects. After school, Karan worked as Anne Klein's assistant while Dell'Olio rose from a similar post at Teal Traina to be the designer of Originalia sportswear.

In 1974, he and Karan were reunited. Anne Klein executives called him to say that Karan, pregnant, needed help. Neither designer knew that Anne Klein was terminally ill. By the time Dell'Olio took the new job, Klein had died, and he was named Karan's co-designer, not assistant. "We were 23, 24," he says. "We were too naïve to be afraid. We didn't realize the magnitude of the business. All these stores were depending on us."

Though Claire McCardell is a stylistic antecedent, Anne Klein was the first American designer to create her own sportswear company. "Before Anne, the look was a bulletproof gabardine minidress with a matching coat and Gucci bag," Dell'Olio says. "There was no sportswear. Designers were hired hands. Then Anne opened in 1968. The company was designer-driven. The first designer boutique was the Anne Klein corner at Saks. She paved the road."

Dell'Olio and Karan built their collections on the company's classic base. "The navy blazer and gray flannel trousers—from there you could go anywhere," he says. At first, they asked themselves what Klein would do. Finally, they broke free. "To do a line with no blazer!" Dell'Olio says, feigning shock.

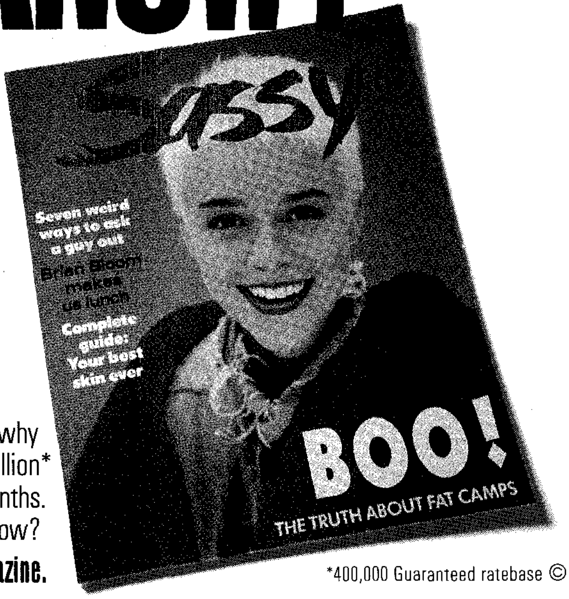
He was truly scared when, in September 1984, Karan left to start her own label. "When we started, we needed each other," Dell'Olio says. "After ten years, we knew we didn't. I wasn't leaving. I couldn't say, 'You can't leave.' And I didn't know if I could do it on my own."

The split with Karan "was like when your best friends' marriage is breaking up," says Joan Kaner, the fashion director of Macy's Northeast. "You wondered if it would be the same. Those fears were very short-lived."

Dell'Olio is "coming to his own style,"

Photograph by John Chiasson/Gamma-Liaison.

TO REACH MORE TEENAGERS, YOU HAVE TO LIKE TOTALLY TALK LIKE THEY DO AND STUFF, YA KNOW?


Sassy
Seven weird ways to ask a guy out
Brian Bloom makes us lunch
Complete guide: Your best skin ever
BOO!
THE TRUTH ABOUT FAT CAMPS

Maybe that's why
we've reached half a million*
readers in just six months.
Like that's amazing stuff. Ya know?
Sassy. The fastest-growing teenage magazine.

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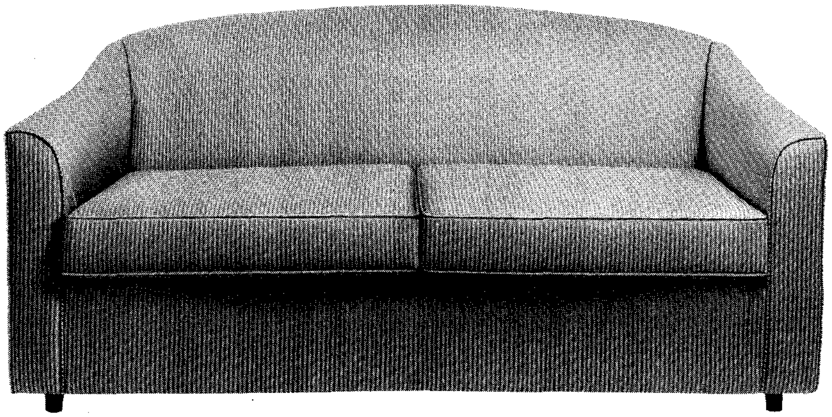
*loveseat

ZOE

Get custom quality without the wait! Zoe, one of our best selling custom frames is now available for prompt delivery. Covered in our 100% cotton Melrose fabric, Zoe's gently arched silhouette is available in sofa, loveseat, double sleeper and chair.



REGULARLY $499 NOW $449*
*double sleeper

CAMILLA

A great looking sofa at a great price! Camilla is the perfect choice for anyone on a budget or who loves a terrific value. Available in sofa, chair or double sleeper, Camilla is covered in a versatile stripe. Choose cream with grey, blue or peach.

SPECIAL PURCHASE $299

HELINA

A sofa and guest bed for one low price! Helina's simple, rounded silhouette looks great in a living room or college dorm —or wherever you need seating that doubles as a bed. Helina is available in a variety of 100% cotton fabrics.

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During our annual upholstery sale our collection of stock and custom upholstery is available at savings of up to 40%. Now through October 20th.

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E Brunswick, NJ (201) 257-8000 • **New Haven, CT** (203) 782-1612 • Boston, MA • Philadelphia, PA • King of Prussia, PA • Washington, DC • Bethesda, MD says Jac Dubelle, who has modeled in Anne Klein shows for nine years and, four years ago, became Dell'Olio's muse, fit model, and girlfriend. "It was getting to be two different ideas. It weakened the collection. Now, like it or not, it's his."

Dell'Olio has heeded the words of Norell. "He said I had to be very patient. It's not just talent. You can be a talented failure. That's stuck with me. I'm not Mr. Social. I don't do anything to win approval. I'm not gonna change to fit a mold. I have a very clear vision. The statement is 'You don't have to be obvious.'"

At that, he grabs a pile of bright, sequined swatches on his desk. "I'm not embarrassed to say I like flash sometimes, too." He smiles sheepishly. "It's my Italian blood."

That blood rises only when he's criticized for being too commercial or for not playing the Major Designer. "Let 'em knock it," says this regular guy. "I been knocked. I'm still here."

SOCIAL SEPTEMBER

WATCH WHERE THEY GO THIS SEASON, not what they say. The rich have gone underground, but the conspicuous consumers go on cavorting beneath a smoke screen of quotes about restraint and recycled dresses. Scaasi keeps smiling. Canal Bar and M.K. cook every night downtown. And at that hot uptown catering hall the Metropolitan Museum of Art, the resident spirits still share their Temple of Dendur with latter-day pharaohs.

Appearances remain all, though—and not just appearances in Suzy, Billy, and Liz—so in the face of post-crash rich-bashing, there is some dissembling. But though burned, the party crowd is rarely shy. Fortunately, some wear wit as well as black tie.

"What year is that dress?" a TV reporter kept demanding of Beene-clad guests at the National Academy of Design's party for its entrancing fashion exhibit of the work of Geoffrey Beene. "I'm '81," announced *Vogue* fashion editor Polly Mellen. "You look good for 81," deadpanned *Details* editor Annie Flanders. Mellen beaned her with her bag.

At Saks Fifth Avenue's annual SFA/USA benefit, each of six honored designers represented a charity and inspired a drink. Geoffrey Beene's Kir Nina (peach schnapps and champagne) was named for Nina Griscom, one of the event's chairpersons. Adolfo's Plaid Mixer was a complex concoction featuring dripping stripes of cranberry juice. And Mary McFadden's Kimono was radioactive green. But the popular favorite was Oscar de la Renta's Scotch on the rocks. One guest judged it "butch, very butch."

At a benefit luncheon and show of fashions by the British royal dressmakers David and Elizabeth Emanuel, the bride threw her bouquet straight into Ivana Trump's lap. "Are they trying to tell me something?" she asked.

Then came the night shared by cocktails at Brooke Astor's; Glenn Bernbaum's upscale street fair, Fête de Famille III, an AIDS benefit held at Mortimer's; Yves Saint Laurent's China Grill bash introducing Jazz, a men's cologne; and a dinner given by soon-to-be-single Anne Bass.

At Mortimer's, the best crowd of the month (everyone from Anita Sarko to Jerome Zipkin) was packed so tightly in a tent on 75th Street that Pat Buckley complained of "sequin-lock." And, arriving at the Saint Laurent soirée, Beene, the month's most-seen scene-maker, was handed a Jazz scarf. "I promise it doesn't say YSL," a Saint Laurent staffer assured the designer as he fingered the silk square. "No, no," Beene replied. "I'm just checking the quality." ■

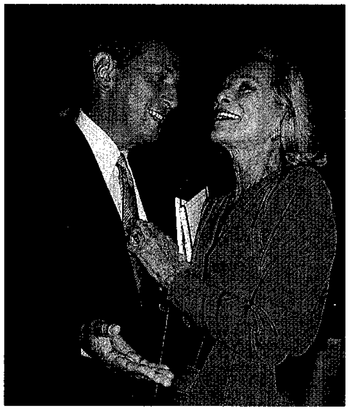
Christopher Mason, Judy Peabody.

Jerome Zipkin, Bill Blass, John Richardson.

Paloma Picasso.

Fran Lebowitz.

Pierre Bergé, Geoffrey Beene.


Oscar de la Renta, Nan Kempner.

Anne Bass.

Photographs: Roxanne Lowit (6); bottom right, Ron Galella.

The Bottom Line/John Crudele

GAMBLING WITHOUT FEAR

UNCLE SAM NEVER SAYS NO

MORE THAN 445 SAVINGS AND LOANS have disappeared since 1980, and hundreds more are in financial trouble. An even worse situation exists in the banking industry, where over 850 institutions have gone under in the past eight years. Total loss to federal insurance funds of these failures and government-mandated mergers: $18 billion, and rising fast.

These frailties and failures make up "the banking crisis," which analysts have been blaming on bad luck, early-eighties banking deregulation, and depression-like economic conditions in this country's farm and energy belts.

But now banking-industry experts and government officials think they've found the *real* culprit. Federally funded deposit insurance, they say, has given banks and thrifts the opportunity to gamble with their depositors' money without really shouldering any of the risk.

"A normal company would have to go to the market to invest in risky things, and the market might say no," says Brooklyn Democratic congressman Charles Schumer, a senior member of the House Banking Committee. "But Uncle Sam never says no."

Critics of this chance-taking have proposed several moves to change the way bank and thrift deposits are insured. Some want to lower the amount of insured funds (now, up to $100,000 deposited under any one name with any one institution is insured). Others want to see financial institutions charged federal insurance premiums based on the level of risk of the investments made (right now, insurance premiums are based only on the volume of deposits).

Still others think each bank (or S & L) should be split in two. In one of the resulting banks (or thrifts), deposits would not be insured, and the institution would be allowed to invest in chancy things like commercial real-estate projects. Those who put their money in this new institution would be aware of the risk, explains Charles Meiburg, professor of business administration at the University of Virginia's Darden School.

In the other newly created bank (or S & L), deposits *would* be insured. The institution would offer regular savings accounts but would be allowed to invest only in safe things like government securities.

L. William Seidman, chairman of the Federal Deposit Insurance Corporation, which insures deposits at banks, confirms that his group is considering reforming the system. "We are doing a study right now," he says. The FDIC proposals (he won't say what they are) will be part of the report the agency will release in late November.

No wonder the report won't come out until after the presidential election: Contemplating changes in the federal deposit-insurance system is "a politically impossible situation," says Stuart Greenbaum, finance professor and director of the Banking Research Center at the Kellogg School of Management at Northwestern University. "But there are times when those have to be dealt with too."

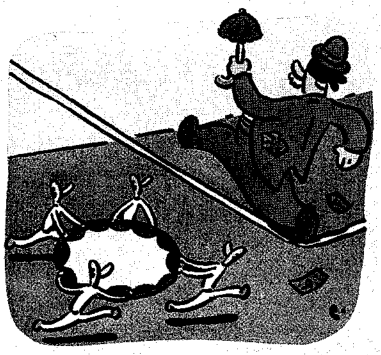
Even if the insurance system is changed to help eliminate some anticipated problems, reforms won't provide the more than $100 billion that some experts say will be needed to bail out banks and thrifts that are already in financial trouble.

"Should the system be reformed? Oh yes, oh yes," says Robert Litan, senior fellow at the Brookings Institution, in Washington. "But first you have to get the bad institutions out of the system.

"If we did it right," he says, "we could shut down all the insolvent banks and insolvent thrifts within two years." He estimates that there are at least 500 financially damaged thrifts and hundreds of troubled banks nationwide.

"It's an even bet that we will do it in this time frame," says Litan. "Everything depends on whether the next administration makes this a priority item."

THE BAD NEWS
Failures and Mergers



YEARS	BANKS	THRIFTS
1980	10	11
1981	10	28
1982	42	71
1983	48	52
1984	80	27
1985	120	34
1986	145	49
1987	203	48
1988	200 plus*	130*
	858	450

* Estimate for 1988

SOURCE: The Brookings Institution.

THE MARKET: TRICKED UPWARD?

DID YOU GET LURED BACK INTO THE stock market when the Dow Jones Industrial Average rose 33 points on September 29? If so, you may have been tricked.

While market experts found many plausible reasons for the surge—like declining oil prices and slower economic growth—there may have been something entirely different going on, something commonly referred to on Wall Street as "marking up" portfolios.

If that's what happened on September 29, it will never be proven; but, as one trader puts it, "It's common knowledge that, as a rule, at the end of the quarter many portfolio managers mark up their positions to make their performance look better." They do this by buying stocks in abundance in the quarter's final days, causing a sudden and unexpected rise in prices.

Since most money managers' salaries are based on their quarterly performance, "marking up" stocks entitles them to a bigger fee. Some money managers are paid a percentage of the money they are managing; their take would also rise as a result of marking up.

BLACK (YAWN) MONDAY

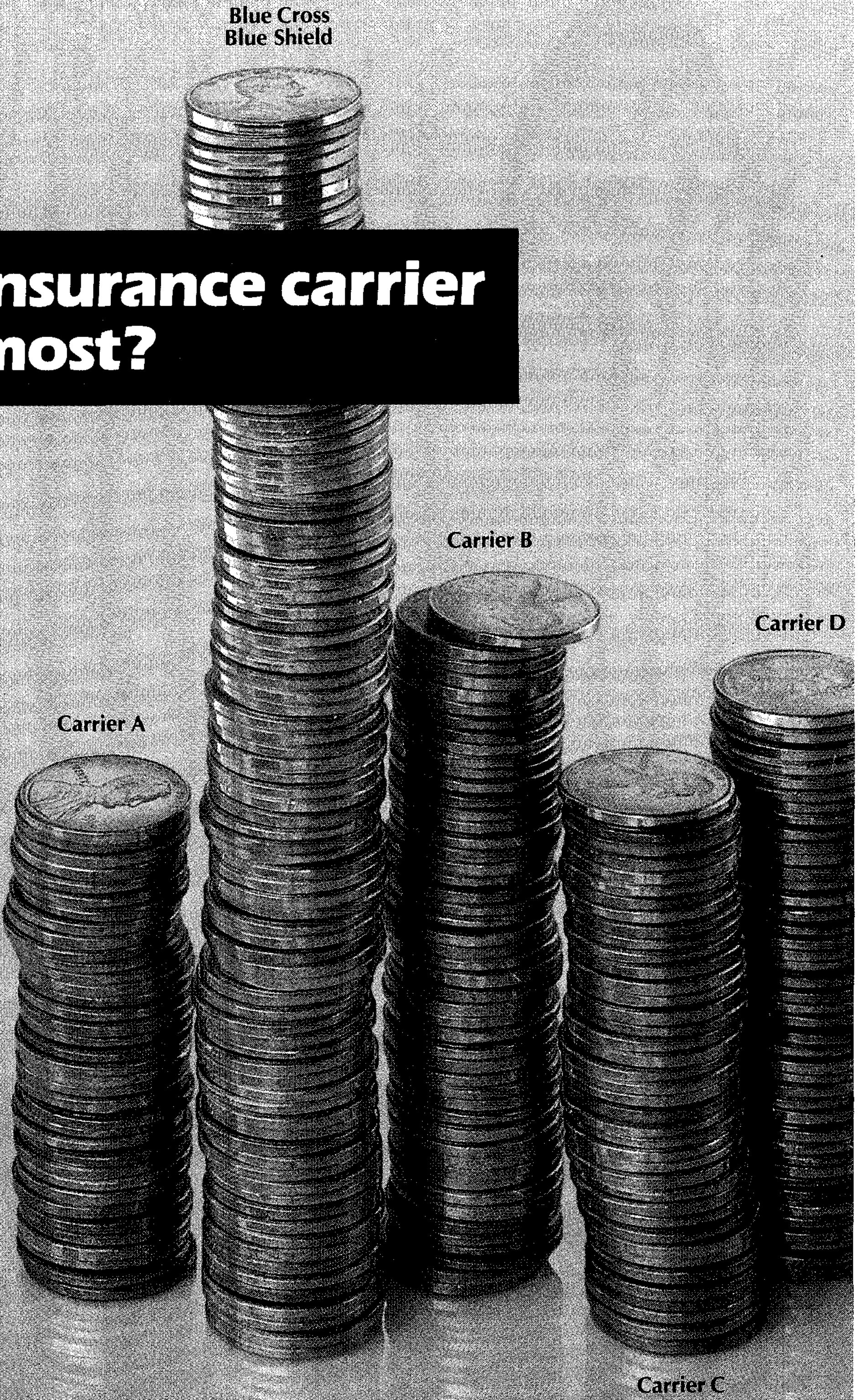
Forbes HAS THE MOST NOVEL APPROACH to dealing with the anniversary of the most recent stock-market crash. The magazine is going to ignore it.

"We have no special plans for it," says Sheldon Zalaznick, *Forbes's* managing editor. "It's just one of those spurious round numbers that journalists are fond of."

Unfortunately for readers, most other newspapers, as well as television, have decided to go all out to remember the events of October 19, 1987. The New York *Times,* in fact, was so eager to commemorate the occasion that it jumped the gun by two weeks—dedicating most

Illustration by Phil Marden.

Which health insurance carrier gives you the most?



The benefits ratio. The ratio of benefits actually paid to customers relative to dollars taken in premiums.

That's the real test of what an insurance company is doing for its customers, isn't it? How much of what it takes in actually goes to your health care.

If you haven't heard much about the benefits ratio, it's probably because no one wants to be second best. And when it comes to the benefits ratio, only one can be the best.

That one is Empire Blue Cross and Blue Shield. We turn more of our premium dollars into benefits than any other insurance carrier. No one else is even close.

Ask any other insurance company what their ratio is. The best they'll be able to say is "second best."

And when it comes to health care, you deserve the best.

**Empire
Blue Cross
Blue Shield**

CHRIS B. HALL

CERTIFICATE NUMBER
123 45 6789

04/01/87
DATE ISSUED

USA
Sponsor 1988
U.S. Olympic Team

©1987 EBCBS

You deserve the best.

of its Sunday, October 2, business section to an extensive crash autopsy.

"It's a competitive world," says Fred Andrews, editor of the *Times's* daily business section. But don't fret: The paper has more in store as October 19 comes closer.

Meanwhile, Financial News Network is planning a two-hour extravaganza, *Black Monday: One Year Later,* for October 18 (it will feature a call-in segment in which Charles Schwab, Paul Erdman, and Marshall Loeb will dispense wisdom). Associated Press has already sent out more than two dozen crash stories to its subscribers, and *USA Today* is promising "a lot of special stuff."

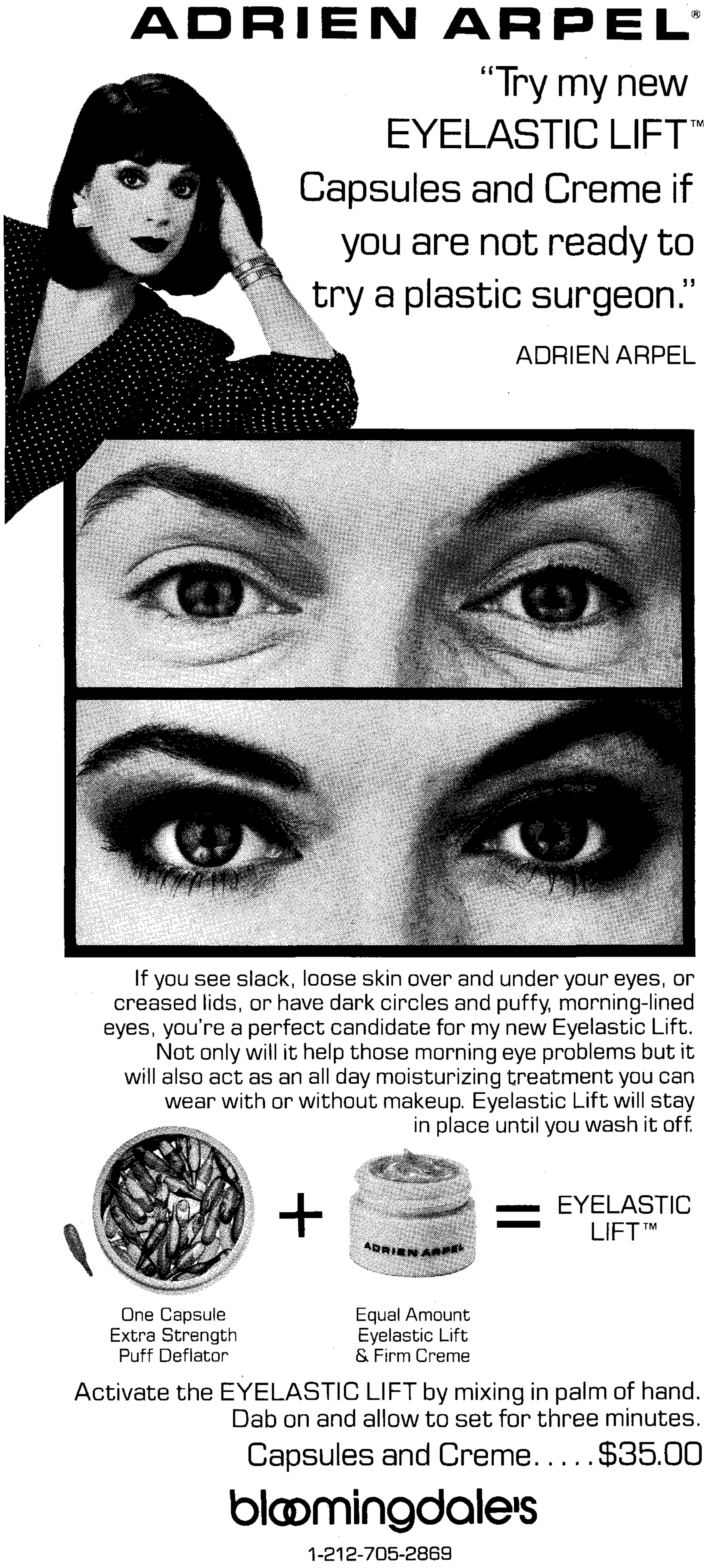
And then there is the North American Securities Administrators Association, which is offering profiles of "800 Black Monday victims one year later." (Let's hope nobody publishes all the profiles.)

Norman Pearlstine, managing editor of the *Wall Street Journal,* says he's still struggling with what should be done for the anniversary.

"Readers tend to get turned off by those big packages, although they may be satisfying to the editors," he says. The *Journal* has been running one-year-later pieces since late August; on October 19, it may go with a package of statistics.

THE RUNOFF

CARL ICAHN MAY HAVE HAD ENOUGH OF Texaco, and he may be ready to sell his stock. According to a Wall Street source, Icahn is trying to get Texaco to push its stock price up to between $49 and $52 a share so he and other shareholders can make a graceful (not to mention profitable) exit. Texaco may oblige because it fears another proxy fight. . . . There's going to be a party to commemorate the stock-market crash after all ("The Bottom Line," October 3). Merry-Go-Round Enterprises, an apparel manufacturer, is sponsoring an October 19 benefit for Ronald McDonald House at the Blue Willow Cafe, at Bleecker Street and Broadway. . . . The cheering over declining oil prices may soon end. Wall Street pros are beginning to worry that oil has fallen too much and the drop could soon cause severe problems for places like Texas and Oklahoma, as well as for banks with massive loans to Mexico. . . . Who was the real winner in the fight for Macmillan, Inc.? It could be Robert Bass, the Texas investor who owns 9.1 percent of Macmillan. He was stuck with a $40-million paper loss right after the crash and now stands to reap a gain of $63 million. Bass flexed his muscle and made the initial bid for the publishing firm, then sat back and watched his investment go up as Kohlberg, Kravis Roberts & Company outbid British publisher Robert Maxwell. ■


ADRIEN ARPEL®

"Try my new EYELASTIC LIFT™ Capsules and Creme if you are not ready to try a plastic surgeon."

ADRIEN ARPEL

If you see slack, loose skin over and under your eyes, or creased lids, or have dark circles and puffy, morning-lined eyes, you're a perfect candidate for my new Eyelastic Lift. Not only will it help those morning eye problems but it will also act as an all day moisturizing treatment you can wear with or without makeup. Eyelastic Lift will stay in place until you wash it off.

One Capsule Extra Strength Puff Deflator + Equal Amount Eyelastic Lift & Firm Creme = EYELASTIC LIFT™

Activate the EYELASTIC LIFT by mixing in palm of hand. Dab on and allow to set for three minutes.

Capsules and Creme. $35.00

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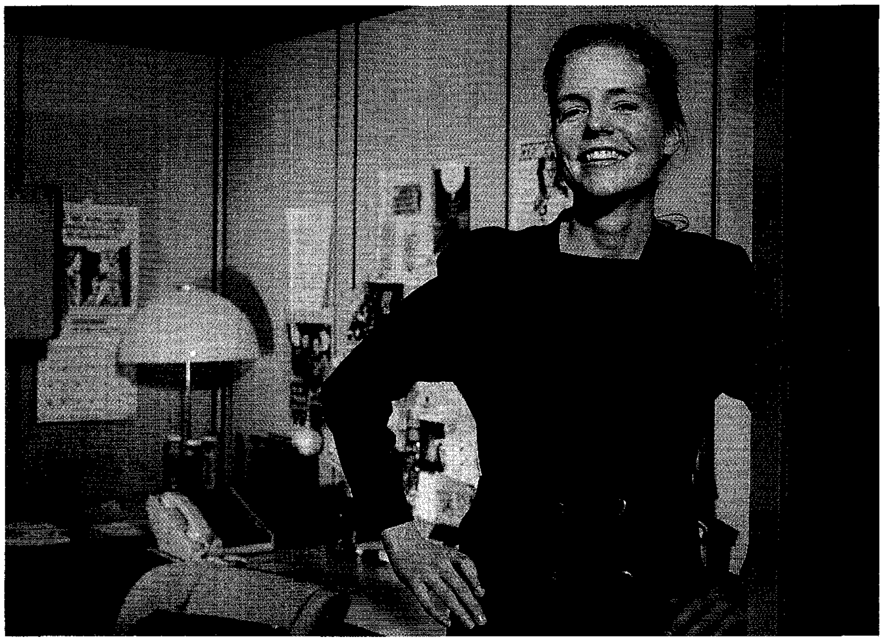
On Madison Avenue/Bernice Kanner

PICKS AND PLANS

BOOKING CREST



FIGHTING CAVITIES: *Shelley Hopkins helps fill the holes in Crest's advertising strategy.*

IF SHE WANTED TO, SHELLEY HOPKINS could eat at Le Cirque, the Four Seasons, or Bice every day. She could get a table at M.K., tickets for *The Phantom of the Opera,* and seats for a Mets game simply by lifting the phone. Champagne glasses, beach towels, tote bags, coffee mugs, and desktop knickknacks pour into her ten-foot-square cubicle at D'Arcy Masius Benton & Bowles. People who sell advertising time and space—on television and in newspapers and magazines—want to make Shelley Hopkins happy.

As the media planner for regular Crest, Crest Tartar Control (the No. 1 seller), and Crest for Kids, Hopkins helps Procter & Gamble allocate millions of dollars in advertising each year and oversees the placement of more than 1,000 ads and commercials—delivering some 2.5 billion "commercial impressions." In many ways, Hopkins, who is 26 and single, is typical of the 18 media planners at DMB&B, the 750 or so in New York, and the 2,000 across the nation.

She joined DMB&B as an assistant media planner in September 1985. She was 23 and one year out of Middlebury College—with a degree in French and a distaste for computers. Hopkins read David Ogilvy's primer on advertising, and then a friend at DMB&B introduced her to *his* friends in the business. They told her that DMB&B, with its excellent training program and reputation, was the place for media. (Each year, the New York office plans $450 million in advertising.)

Ten months after Hopkins joined DMB&B, she was promoted to media planner. She worked on Pernod, Cool Whip, and Vicks NyQuil before being assigned to Crest two years ago. Most other media planners handle a few accounts; Crest is so big that it requires a planner of its own. Hopkins buys cable time for the brand, and she dickers about the positioning of print ads. She's also responsible for some merchandising decisions: Magazines may offer to distribute product samples or ad reprints or ask their consumer panels questions that the advertiser wants answered. (Admittedly, for an established brand like Crest, merchandising isn't extremely important.) In fact, Hopkins oversees just about everything that happens to the brand.

In the advertising industry, the median salary for media planners (55 percent of whom are women) is about $23,000 a year, considerably shy of the next rung—assistant media director. At smaller agencies, media buyers also do planning, but at larger agencies the duties are parceled out. "In this age of vast media fragmentation, new measurement systems [people-meters now report lower TV ratings overall], and client scrutiny of budgets, media planners are even more important," says Rich Hamilton, media director at DMB&B. "This job requires a good analytical mind and problem-solving skills," adds Hopkins. "I don't spend time crunching numbers." She does, however, spend time brushing—three times a day, with Crest Tartar Control.

Planning is seasonal, pegged to the client's calendar. "Five to six months before the fiscal year starts, planners go crazy," says Hopkins. Because Procter & Gamble works on a July-through-June fiscal year, Hopkins gets busy right after Christmas and stays that way through February. She decides how much to spend, where, and on what by considering the brand manager's marketing objectives. (In the mid-seventies, for example, Crest had about 40 percent of the market, but as recently as 1985, arch-rival Colgate had climbed within two percentage points.) Hopkins also takes into account Crest's geographical strength and target audience (women buy two thirds of all toothpaste).

Hopkins's charts and calculations help Crest determine how many different ads and spots it needs to run and how frequently. The rule of thumb is that an audience must see a spot three times in a month to make an impression. "If you want to reach the largest number of women in the U.S., buy *The Cosby Show,* but if you want to reach them efficiently, it means women's service magazines, early-morning TV, and daytime soaps," says Rich Hamilton. "It's the planner's job to come up with that mix."

When Crest approves Hopkins's buying strategy (usually after changes, which can vary from requesting four radically different proposals to substituting one magazine for another), she spends the next four months mapping out specifics. This has become more difficult now that cable reaches 53 percent of households and more "out of home" media outlets have surfaced. "It used to be just billboards," says Hopkins, "but now there are supermarket carts, in-store radio, drugstore 'well-being' centers, health clubs, Whittle [whose *Special Reports* magazines just began appearing in doctor's waiting rooms], and even bus bathrooms." Hopkins rejected this last possibility because of "the negative environment."

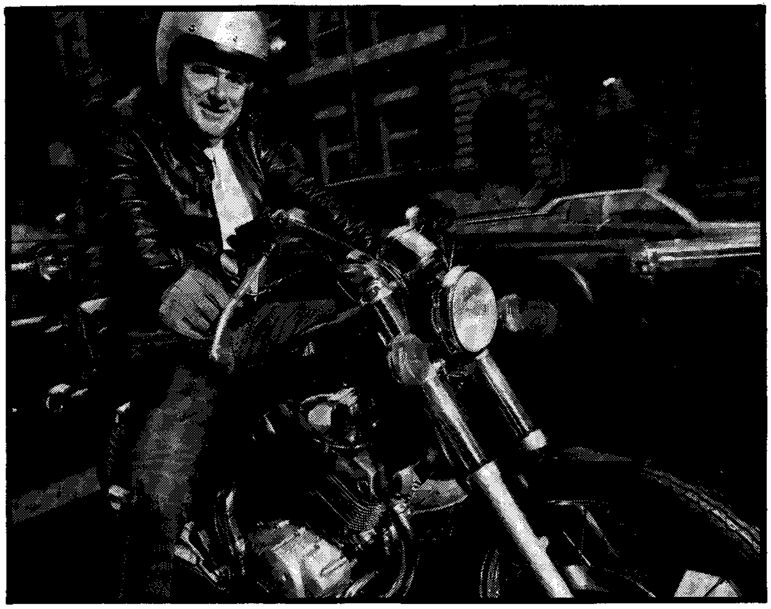
Because magazines can have a lead time of up to three months, Hopkins tackles print plans first. In March, she's deluged with as many as three magazine presentations a day, with reps desperate to see her before she makes her final choices. This is the season of promotional items, including chocolates, flowers

Photograph by Isaiah Wyner.

No. 2 in a series on how to advertise to Mature America.

Take off 15 years. At least.

They look and act years younger than their mothers and fathers did in their maturity. Proper nutrition, a zest for fitness and an active lifestyle have handed many of them a whole new lease on life. The lesson to marketers? Talk to a person, not a birth date. Enjoy their continuing youth with them. How do you cast them in advertising? Looking and acting 10 to 15 years younger than preceding generations at the same age. A just completed Yankelovich study* for



Modern Maturity reveals that Americans 50 and over are as vain about the way they look, eat as much fun food as people a decade younger. The magazine that understands how young they feel, that even helps them feel that way, is Modern Maturity. A circulation of 17.4 million has made Modern Maturity the third largest magazine in America. For more insights on Mature America and its magazine, Modern Maturity, call Peter Hanson at (212) 599-1880.

Modern Maturity

The beginning of a new lifetime.

**MATURE AMERICANS*, THE DANIEL YANKELOVICH GROUP INC., 1987.

A PUBLICATION OF AARP.

(Hopkins considers them too personal), sunglasses, books, and stuffed animals. One suitor sent her a Brobdingnagian toothbrush so she wouldn't give him the brush-off. "There's a fine line between pressure and demonstrating that someone wants the business," she says. "Most media graft is so tacky and such a waste: It doesn't sway your decision." Hopkins does accept tickets to basketball games, her passion. (DMB&B policy prevents planners from accepting expensive gifts, but Hamilton encourages his team to keep abreast of promotional ideas.)

In April, Hopkins writes up the details of the print-media plan, and in May and June, she turns her attention first to local-TV spots (with the help of a complex computer program), then to the out-of-home outlets, and finally to cable, "where you can get on the air really fast." Crest doesn't advertise on radio, and purchases newspaper space only selectively: Soon after a newspaper story about the decline of tooth decay, Crest ran an ad saying how pleased it was to have helped.

Separate negotiating teams buy network TV. Ideally, two months before these spots run, Hopkins prepares top-secret "buying specs" for them, detailing the ratings points Crest is aiming for, the dates the spots should be put on the air, the time of day they should run, the campaign budget, and the audience Crest hopes to reach, leaving it to the buyer to choose the shows. She does not watch many of the programs, though—just an occasional old movie or basketball game.

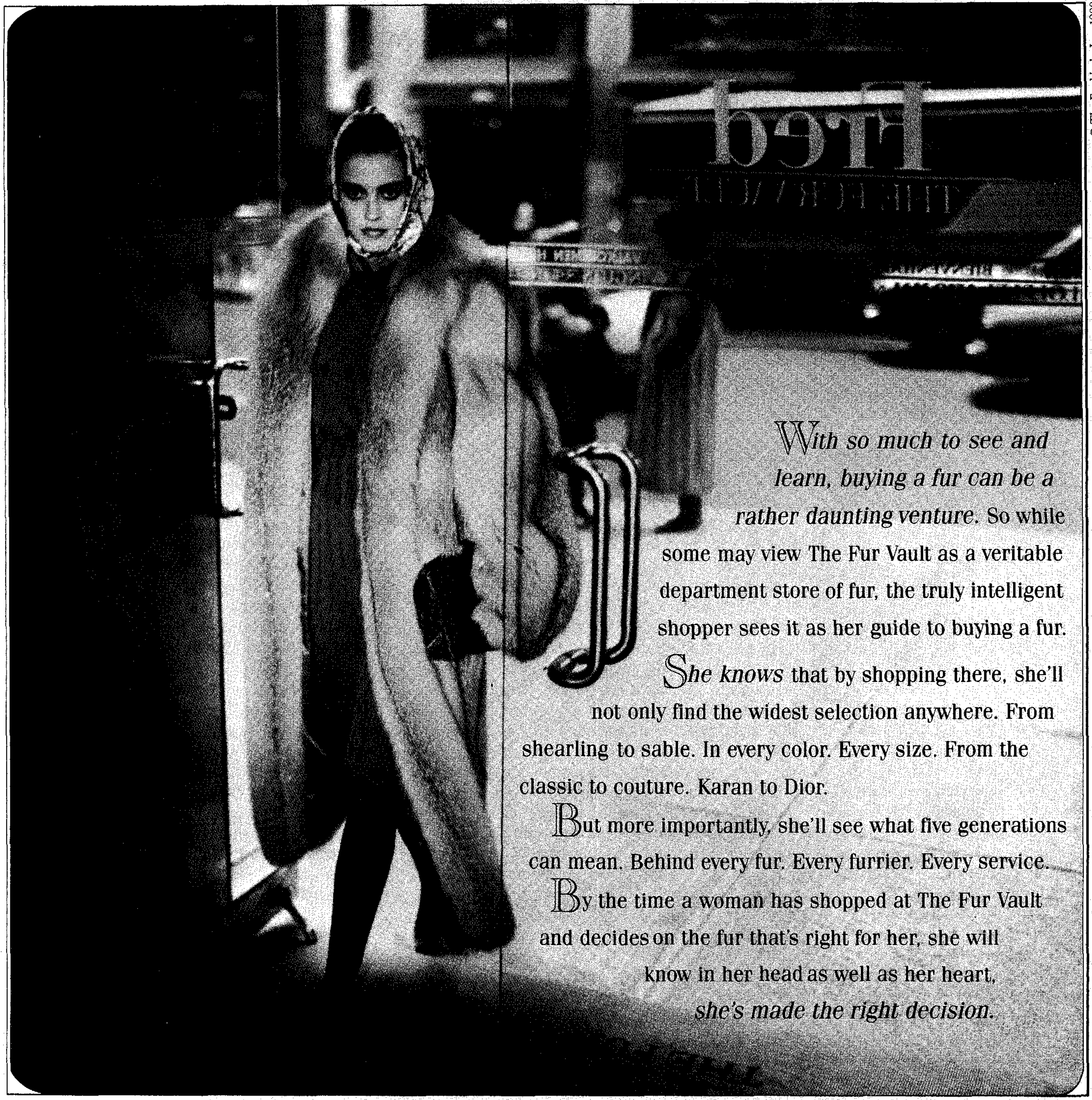
Hopkins buys print and cable year-round, keeping a report card on how the purchases match the requirements of the plan. "Vigorous competition and rival launches have made revising a continuous process," says Hamilton. "Ninety percent of our clients' budgets get revised in the course of the year, with more budgets reduced than increased." Hopkins continually fine-tunes the plan, experiments with potential media, and tests consumer reaction to possible new products in the line.

Media planners were on the scene, for example, when Crest introduced its Tartar Control toothpaste in 1985 and sent out samples to more than 70 percent of American homes. Hopkins helped test-market pump dispensers and planned an unusual promotion: Crest called 10,000 consumers last year, offering them $25 if they could name the toothpaste that is the dentists' choice.

Some media planners grouse about the low pay and isolation, but not Hopkins. "I present my own plans and talk to my client several times a day," she says. "I love my job and its fast pace and the fact that things constantly come up. I deal with 25 different people in the course of the day, and I'm *always* working against impossible deadlines." ▬

The Intelligent Woman's Buying Guide To Fur.

© The Fur Vault, Inc. 1988



With so much to see and learn, buying a fur can be a rather daunting venture. So while some may view The Fur Vault as a veritable department store of fur, the truly intelligent shopper sees it as her guide to buying a fur.

She knows that by shopping there, she'll not only find the widest selection anywhere. From shearling to sable. In every color. Every size. From the classic to couture. Karan to Dior.

But more importantly, she'll see what five generations can mean. Behind every fur. Every furrier. Every service.

By the time a woman has shopped at The Fur Vault and decides on the fur that's right for her, she will know in her head as well as her heart, *she's made the right decision.*

Fifth Avenue, Paramus, Scarsdale, Westbury, Stamford
Bethesda, Fair Oaks, Marley Station; Rich's Atlanta

THE FUR VAULT®

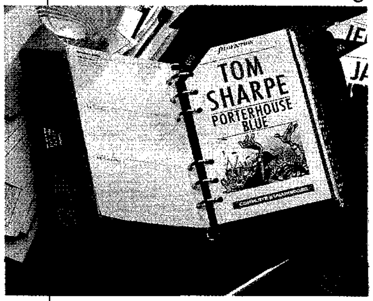
FAST TRACK

EDITED BY DANIEL SHAW

MODERN TIMES

Now, It's Filofiction

For Filofax users weary of reading maps and calendars, relief is on the way. Last month, the London-based company introduced a new insert called Filofiction—novels printed to hook into the leather Filofax binders along with the diary and other essential fillers.



Portable novels.

So far, the Filofiction catalogue has eight titles—including Jeffrey Archer's *Not a Penny More, Not a Penny Less* and Ted Allbeury's *The Judas Factor*—that appeal mostly to London's young urban professionals.

To launch Filofiction in England, the first chapters of the eight novels were handed out to executives going to work in London's financial district, who were told they could get the rest of any book if they returned the next day; the remaining chapters were snapped up at a rate of one a minute. The most popular was *Not a Penny More, Not a Penny Less,* which is about a stock swindler.

Filofiction novels, which cost £4.95 (about $8), are smaller than conventional paperbacks. Archer's book is reduced to 170 pages of lilliputian print, as compared to 308 pages in the standard $3.95 edition. "The great thing about Filofiction," says a company spokeswoman, "is that you can take just a few pages out and read them on the tube."

Filofiction will eventually be available in the U.S., though no titles have been picked for the American market. One ideal book, of course, would be Louis Auchincloss's *Diary of a Yuppie.* But would the patrician author like his novel to appear as Filofiction? "I should be delighted," says Auchincloss. "We writers like to be read."

PATRICIA BURSTEIN

BRIEF LIVES

DOCTOR FRESH

Dr. Alwyn Cohall told one of his first patients, a frail Cambodian student, that he *should* be taking drugs.

"He came in with a cough, but when I took off his shirt to listen to his lungs, I found all these red scratches across his back," says Dr. Cohall, who runs a clinic at Brandeis High School, on West 84th Street. "I think, Oh, no, the kid's a child-abuse victim. Well, the Cambodians have a technique called 'coin-rubbing' that they use on coughs. I told him he could keep rubbing the coins, but he should take the penicillin I gave him for his pneumonia."

Coughs are a big problem among Cohall's low-income patients—and so is lack of health care. "Many of these kids haven't seen a doctor since their pediatric immunizations," he says. Without Cohall and his clinics, about 2,500 public-high-school students wouldn't have seen a doctor last year. "The general belief is that adolescents are a healthy group of people," says Cohall, who is director of adolescent medicine at St. Luke's–Roosevelt Hospital. "But we treat everything from rat bites to suicidal impulses." He spends Mondays at Martin Luther King High School and Fridays at Brandeis, as part of a government program that sends doctors from the city's best hospitals into thirteen public high schools.

Dr. Alwyn Cohall: "I wanted to make things better."

Cohall, who grew up in Harlem, remembers waiting all day in an emergency room there for his brother to be X-rayed. "There were very few physicians in the area," he says. "Unfortunately, that's still true."

An evangelic, wiry 33-year-old, Cohall went to medical school in Newark, then moved back to Harlem. "I wanted to find a way to work with urban families, to make things a little better," he says. In 1986, in their second year of operation, the clinics hit the front pages for dispensing contraceptives without getting parents' permission. Cohall says birth-control counseling is only a small part of the clinics' business, and that Monique, sixteen, is more typical. He spotted her enlarged thyroid several months ago, and with medication, she's slowed down the race of hormones that left her unable to concentrate halfway through the school day.

Somehow, Cohall also manages to study for a master's in public health at Columbia, arrange for the opening of another clinic in Harlem, and spend time with his wife, a lawyer, and their two sons. But right now he's trying to find money to replace the camera he uses for "before and after" acne pictures. And Cohall says it's not just the students who are learning. "I teach them about thyroids," he says, "and they teach me what 'stupid fresh' means."

CHRIS SMITH

Photographs: left, Tony Cenicola; bottom, Jodi Buren. Illustration by Gary Hallgren.

SELLING OFF THE BOOKS

ON A BALMY SATURDAY, A tall man with stringy hair carried an armload of new books through the crowd outside Zabar's. He dumped the goods—several copies each of Anne Tyler's *Breathing Lessons,* Philip Roth's *The Facts,* and Joan Collins's *Prime Time*—onto a table set up at the curb.

The man already at the table started hawking the books. "Annie Tyler's new book! No. 2 on the best-seller list! Only $8!" In just a few minutes, the Collins and Tyler books were sold out. "You got the Roths again," complained the vendor. "You know I'm gonna get stuck with the Roths. I don't know why I do this for you."

"Because you're doubling your money, that's why," said the deliveryman.

On Broadway at 72nd Street, a young man watched over a table stacked with remaindered books. In halting English, he said that the books were owned by a man named Danny. The table and the books, he said, are dropped off by men in a Hertz truck each morning, and the peddler, who wouldn't give his name, meets them. He said he takes in $200 to $400 a day. He is paid $40 in cash for an eight-hour day, which seems to be the going rate, though other vendors say they work for a 17 to 20 percent commission.

BOOKSTORE OWNERS, publishing executives, and the police confirm what most New Yorkers have already realized—there are more new-book peddlers clogging the city's sidewalks. While some vendors sell stolen books (usually the newest titles), most sell remaindered books or cheap, colorful imports. Booksellers and other merchants—who estimate there are 500 to 800 new-book tables in Manhattan—want to stop the proliferation of the vendors.

Sources say that a handful of people distribute books on the streets. But they're doing nothing illegal, since they buy most of the books from legitimate remainder dealers. Still, bookstore owners want the city and state to crack down on the vendors and their suppliers, who may be breaking the law by not collecting sales tax.

"They have the ultimate good location," says Leonard Riggio, president of Barnes & Noble. "Free rent, no license, no taxes—it's very compelling. And it's not just a little guy selling his wares—it's run by a few guys who have 50, 60 tables each. It's a regular underground economy."

Book vendors, unlike other peddlers, are protected by the First Amendment.

The police peddler unit has stepped up efforts to remove unlicensed vendors from the streets, which may have had an unexpected result: Some vendors fined for selling jewelry or wallets turn to selling books instead, because book peddlers do not have to be licensed. And they are exempt from most rules in the Department of Consumer Affairs code governing peddlers since they are protected by the First Amendment. They don't have to show the department any identification, evidence of payment of sales tax, financial records, or the names and addresses of their suppliers.

Barnes & Noble's Riggio is "fed up," so last week he had his staff photograph and interview scores of book peddlers. On Tuesday, they documented 120 in midtown and near Wall Street, tracing some of the books to two dealers working out of Long Island City.

"It's organized in a very big way," says Michael Grosso, executive vice-president of the Fifth Avenue Association. "Big trucks stop and unload along Fifth, Madison, Park—some right in front of the bookstores."

LAST MAY, GROSSO, whose group represents 1,000 midtown businesses, wrote to the mayor about book peddlers. "The city claimed there's very little that can be done because of the First Amendment," says Grosso. "I can understand that, but [some of] these guys are selling *coloring books!*"

Bernard Rath, president of the American Booksellers Association, blames the city. "The mayor took no interest in this," he says. Last spring, Rath sent a letter to the mayor, arguing that the city and state lose as much as $25,000 a day in uncollected sales tax from the vendors.

Liz Gebiner, director of the city's Business Action Center—which she calls a "one-stop place to cut through red tape"—answered Rath's letter. "The city finds it most effective to focus its enforcement activities on the suppliers of merchandise sold on the street," she wrote in July. "Unlike the street vendors themselves, the suppliers are readily identifiable, can be located, and are able to satisfy any fines and taxes owed."

But last week, Gebiner could not identify any suppliers nor suggest how the city might find them. And Claire Tallarico, a spokeswoman at the city's Department of Finance, says her office has not questioned the book vendors. Karl Felsen, a spokesman for the state Department of Taxation, says that state inspectors have just begun an investigation of the peddlers and distributors.

"I've sold books at flea markets," says Sandy Weiss, head of the New York Booksellers Association. "If you didn't have your sales-tax card, you were thrown out."

"What we're going to have to do," says Bernard Rath, "is get some of the bookstores and chains to open extensions of their stores on the sidewalks—and then see what happens."

JOANNA MOLLOY

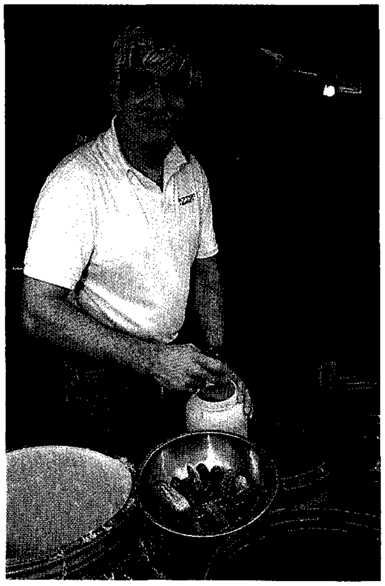
Photograph by Carol Halebian/Gamma-Liaison.

LOWER EAST

Pickle Puss

TIM BAKER SAYS HE'S NOT looking for a wife.

But lately, customers at Guss's Pickles, his father's Essex Street pickle stand, aren't sure they believe him. Many of them have seen *Crossing Delancey*, the story of Sam Posner, a young Jewish pickle man who has a matchmaker find him a wife. But 26-year-old Baker—who *is* single—refuses to go see the movie, even though part of it was filmed at his store.



Harry Baker at his Essex Street stand.

"This Hollywood stuff doesn't impress me," says Baker as he fills a plastic container with plump sour pickles on a busy Sunday afternoon. "I'm here every day. I know what it's all about. And I don't like love stories."

But Baker's customers are charmed by the romance of shopping at one of the Lower East Side's last true pickle works. Baker and his father, Harry, who owns the business, do all the pickling themselves, using their own blend of freshly chopped garlic and spices like coriander and mustard. And they're outside their stand six days a week, diving into three-foot-high plastic barrels for pickles, peppers, pickled tomatoes, and sauerkraut.

"Don't put your hands in the barrel," Tim tells an elderly woman who is defiantly munching a half-sour she has fished out for herself. "There's a sign right in front of you."

Fifteen-year-old Penina Siff, who lives nearby, is pushing a shopping cart filled with thick, braided challahs. She doesn't have to tell Baker what she wants—he presents her with a half-gallon container of half-sour and sour pickles.

An older couple spots the *Crossing Delancey* newspaper ad that Tim—despite his claim that he won't see the film until it's out on video—has placed conspicuously on the stand.

"Is this the stand the guy's supposed to work at?" the man asks.

"What do you mean *supposed* to?" Harry Baker barks in his gravelly voice. "He did."

Guss's Pickles is kosher, and the Bakers close the store on Saturdays and all the Jewish holidays. The elder Baker peppers his speech with Yiddish words, and he calls his grandmother, who made her own pickles at home, "a real *bubbie*." But he won't talk about his religion.

The Orthodox Jews who remain on the Lower East Side still come to Guss's for pickles, as their parents did before them. On Sunday afternoons, they wait in line along with people who've driven in from New Jersey and Connecticut, and a chic, uptown crowd—people like Amy Irving's character in *Crossing Delancey*, who falls in love with the pickle man.

Guss's Pickles was originally owned by a family of Jewish immigrants. In 1979, Harry Baker and a partner bought L. Hollander & Sons pickles. They bought Guss's—then located around the corner, on Hester Street— several years later and combined the two. On Sundays—the shop's busiest day—the Bakers wait on hundreds of customers.

As they work side by side, joking with their customers and with each other, the pungent smell of pickles wafts from the barrels—and the Bakers—into the street.

In *Crossing Delancey*, Sam Posner washes his hands with vanilla and milk to get rid of the smell, but Harry Baker says that's "just Hollywood." He washes his hands about 30 times a day—with soap and water.

MEREDITH BERKMAN

FOOTLIGHTS

Bartlett's Breakthrough

"MY BIG BREAK," SAYS Robin Bartlett, "was last Monday."

Bartlett is pondering the rave reviews she's got for her role as Rachel, a wife whose husband wants her murdered, in *Reckless*, at Circle Repertory.

"In the theater, you are always surprised when you have an unqualified good time," says the tall, steely-eyed 37-year-old, who has been acting professionally since 1974. "Now I am waiting for the other shoe to drop."

Bartlett is a survivor. After graduating from Boston University (where theater was "taught as an art form"), she started her career thinking acting was *fun*. "At school, I was a star," she says. "In New York, I was terrified, and I hid at home for a year. I thought, Audition for strangers?" Her parents persuaded her to learn how to type, and Bartlett worked in offices while she mastered the grind of auditioning.

Robin Bartlett.

"I figured if you were good at something, you'd get work. *Right.*" So the typing paid off, but so did her acting skills ("I have more training than any actor needs," she says). She started getting parts at the Public Theater, Playwrights Horizons, and the Manhattan Theatre Club.

Two years ago, she won an Obie for playing a "totally chilled-out and sardonic" prostitute in Circle Rep's *The Early Girl*. Last season, in *Cave Life*, she played a woman similar to Rachel who imagines having an affair with a Neanderthal.

But Bartlett, who lives with her boyfriend and eighteen-month-old son in Hoboken, doesn't play a neurotic in the upcoming *Lean on Me*, a film about tough New Jersey principal Joe Clark. "I play a militant music teacher who hates Clark," she says.

"Flighty just happens to be my recent niche," she says. "In order to be successful, you have to be easily identifiable. Maybe."

RICHARD LAERMER

Photographs: left, Erica Lansner/Photoreporters; bottom, Michel Delsol.

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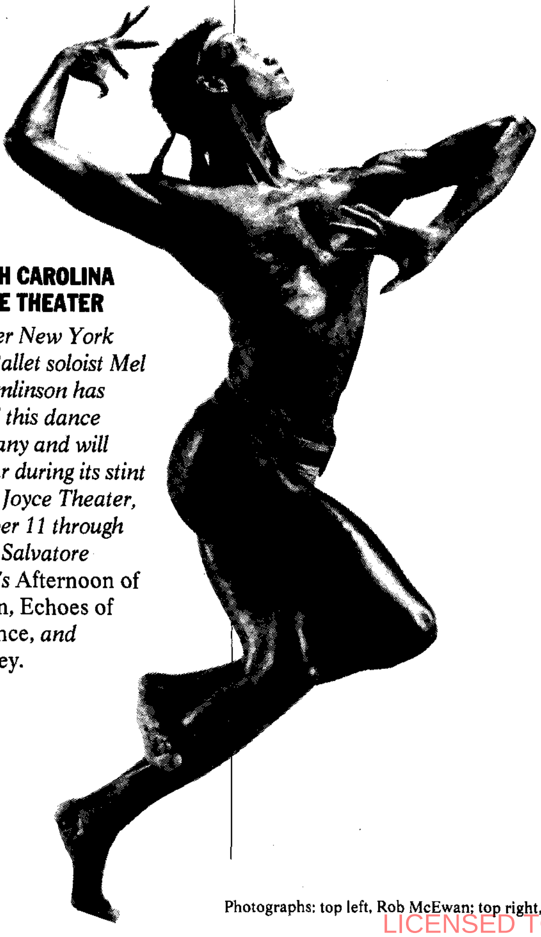
RUTH RECOMMENDS

BY RUTH GILBERT

October 18 through 27, the Market at Citicorp Center is transformed when Puppetronics takes center stage. It's an exhibition of life-size marionettes. The public, young and old, is invited to manipulate the strings. And it's FREE!

'THE ACCUSED'

Jodie Foster (above) is the victim of a devastating assault. Kelly McGillis plays the assistant district attorney. The film opens October 14 at Loews Paramount and 34th Street Showplace.



NORTH CAROLINA DANCE THEATER

Former New York City Ballet soloist Mel A. Tomlinson has joined this dance company and will appear during its stint at the Joyce Theater, October 11 through 16, in Salvatore Aiello's Afternoon of a Faun, Echoes of Presence, *and* Journey.

'OUT OF AFRICA'

If you missed this excellent picture with the excellent Meryl Streep as Danish author Karen Blixen, here's your chance to see it as a couch potato. Channel 2 shows it in two parts, October 16 and 17, from 9 to 11 p.m. It's lovely.

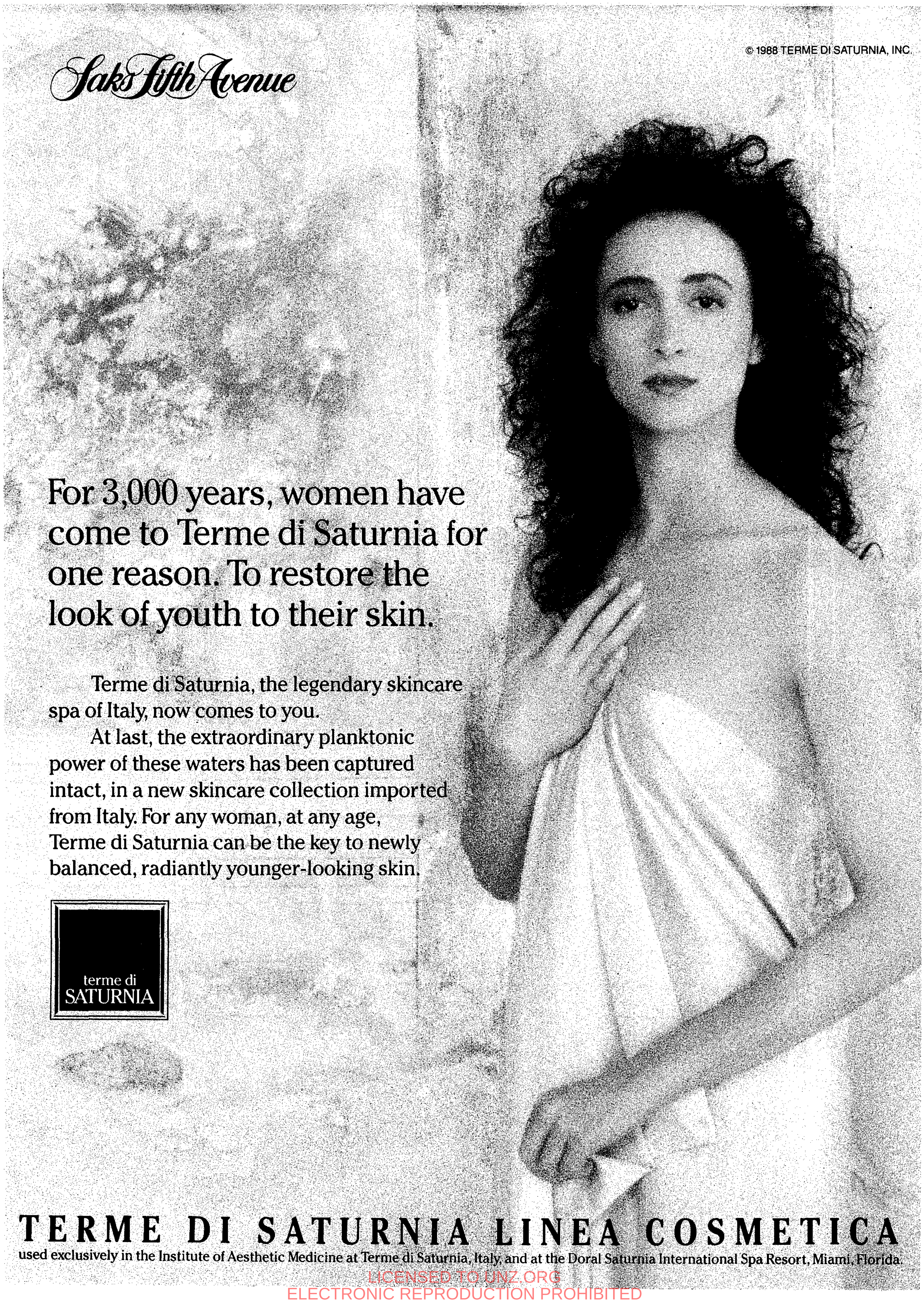
'ANTIGONE'

Nancy Guarino and Autrey Davis in a scene from Sophocles' classic tragedy about a woman's heroic struggle against the authority of the oppressive state. It's now playing at the Sidewalks Theatre and runs through October 30.

'SING FOR YOUR SUPPER'

A Rodgers and Hart musical celebration, with beautiful melodies and snappy lyrics, comes to the York Theatre from October 14 to November 5. Above (from left) are participants Melodee Savage, Mark Martino, and Karen Ziemba.

Photographs: top left, Rob McEwan; top right, Stewart P. Martin; bottom left, King Douglas; bottom right, Martha Swope Associates/Carol Rosegg.



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CORRUPTION In The KITCHEN

A Health Inspector's Inside Story

IT WAS MY WIFE ON THE PHONE. "GET the papers," she said. "They've just arrested 28 inspectors and supervisors from the health department for extortion."

I was stunned. Then the images flashed into my mind—scenes from the three hellish years I had spent trying to do an honest job as a New York City health inspector. Pulling out a notepad, I started writing names. If I was a good anthropologist, I figured, I should be able to guess who had been arrested.

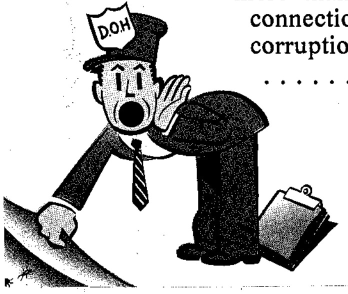
The next day, when the names were published, I discovered I'd been right about every one of the supervisors. I wasn't surprised. What *was* surprising was that the scams had gone on so long without being uncovered.

BACK IN OCTOBER 1984, WHEN I STARTED my training as a health inspector, I didn't intend to be a Serpico—I just wanted to do my job well. It was worthwhile work: The city was dirty, very dirty, and a health inspector had the power to clean it up. But my odyssey at the Department of Health showed me that there was more than just a metaphorical connection between dirt and corruption.

Most New Yorkers are oblivious to the way corruption degrades the quality of their lives; indeed, the terrible conditions it produces are often part of a pattern of decay that the public comes to take for granted. If it were not for municipal corruption, for instance, restaurants required to provide bathrooms for their customers—and that includes most of those licensed after December 5, 1977—would have those bathrooms. And I believe that many times, the diarrhea, fever, nausea, and vomiting people attribute to a "24-hour virus," an upset stomach, or stress are actually caused by bad sanitation in a restaurant.

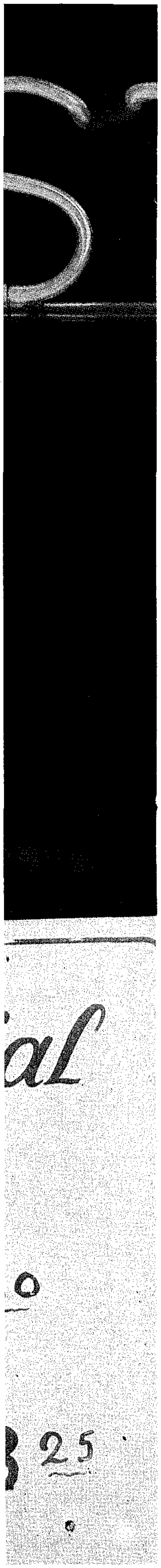
If no one points out the real causes of these problems, the illness and distress brought on by noise, air, water, and food pollution are rationalized as inevitable, and people can't even imagine that conditions could be better. Public expectations are worn down by the chiselers, just as honest city employees are driven out by those who are enriching themselves at the public's expense.

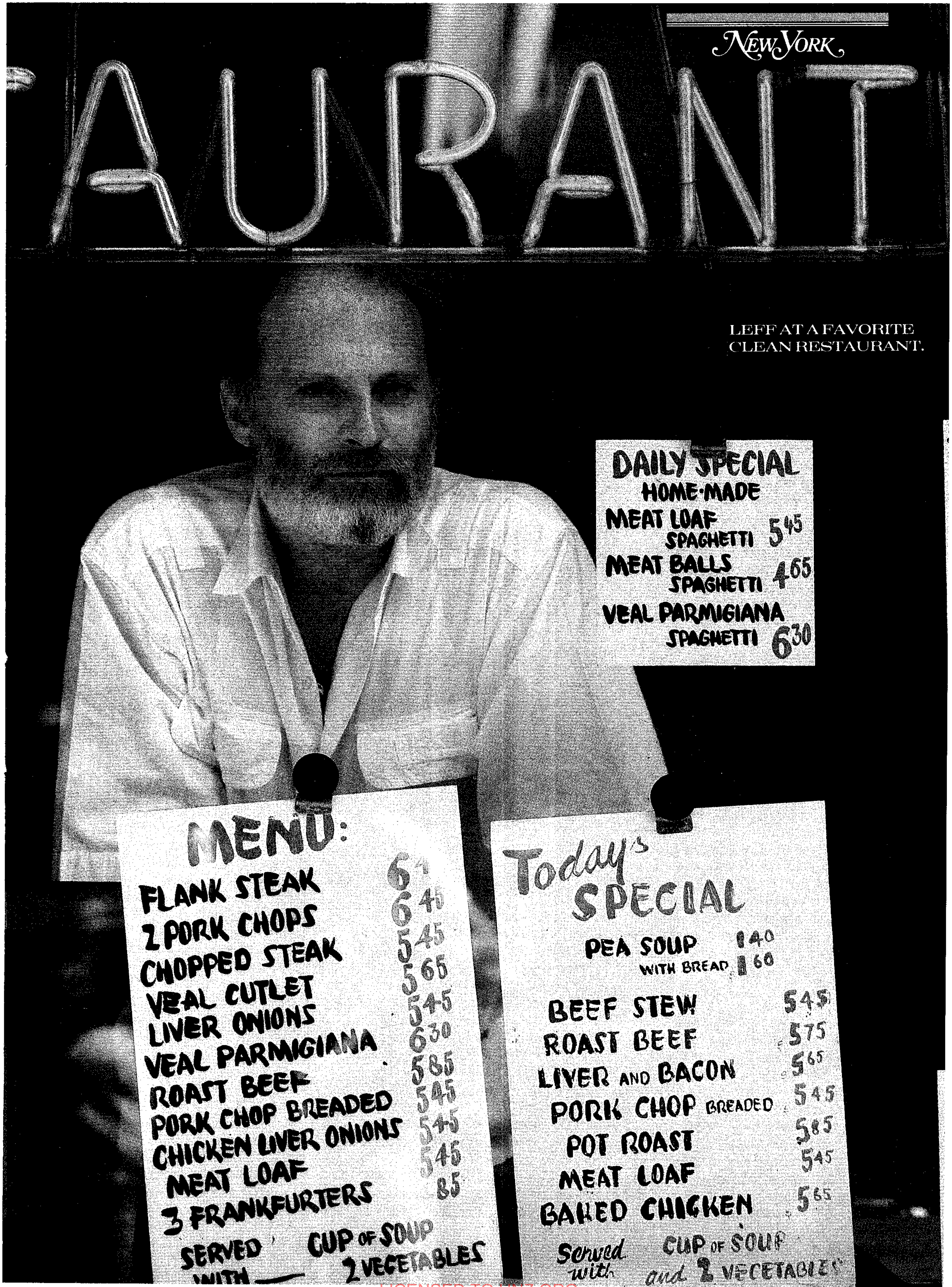
Those 28 current and former Department of Health staffers and consultants were arrested last March; in July, 15 more present and former DOH employees and consultants were charged with



BY

SAMUEL LEFF




AURANT
DAILY SPECIAL
HOME-MADE
MEAT LOAF SPAGHETTI 5.45
MEAT BALLS SPAGHETTI 4.65
VEAL PARMIGIANA SPAGHETTI 6.30
MENU:
FLANK STEAK
2 PORK CHOPS 6.45
CHOPPED STEAK 5.45
VEAL CUTLET 5.65
LIVER ONIONS 5.45
VEAL PARMIGIANA 6.30
ROAST BEEF 5.85
PORK CHOP BREADED 5.45
CHICKEN LIVER ONIONS 5.45
MEAT LOAF 5.45
3 FRANKFURTERS 85
SERVED WITH CUP OF SOUP 2 VEGETABLES
Today's SPECIAL
PEA SOUP 1.40
WITH BREAD 1.60
BEEF STEW 5.45
ROAST BEEF 5.75
LIVER AND BACON 5.65
PORK CHOP BREADED 5.45
POT ROAST 5.85
MEAT LOAF 5.45
BAKED CHICKEN 5.65
Served with CUP OF SOUP and 2 VEGETABLES

LEFF AT A FAVORITE CLEAN RESTAURANT.

PHOTOGRAPH BY TIMOTHY WHITE

extortion. That brought the number to 43—34 of them active staffers: about half of the people then performing restaurant inspections for the city.

It sounds incredible. And yet, having done the job, I can understand how becoming the target of unrelenting bribe offers from restaurateurs and harassment from supervisors might eventually lead inspectors to compromise.

Their job requires intelligence, skill, tact, and resourcefulness, but it pays a pittance. And it's dangerous. I was attacked once and seriously threatened several times by angry restaurant owners. My work exposed me to many kinds of toxic fumes. For instance, when word passed through a kitchen that an inspector was out front, employees often frantically saturated infested areas with potent insect sprays clearly marked FOR USE BY LICENSED EXTERMINATORS ONLY, exposing me to heavy concentrations of insecticide. And eight months before I left the department, I tripped and fell fifteen steps to a basement landing, injuring my back.

Many restaurants offered me bribes, even though I did everything I could to discourage their doing so, verbally, through body language, or through implication. ("What can I get you?" "*A glass of water!*") I'd find it rare to get through a day without being targeted for at least one bribe, and there were days when the succession of offers just drove me crazy, particularly when restaurant operators actually got *mad* because I refused the money.

After a while, when they stuffed cash into my pocket or my briefcase, I would throw the wad to the floor, yelling, "What do you think I am, a whore?" (My righteous outbursts sometimes shocked operators into dealing with me on a professional level.) It was startling to see how *much* money scattered on the floor—$200, $300. Indeed, since so many restaurateurs tried to press cash on me, I find it puzzling that as yet, no restaurant owners have been put in the hot seat—at least, none have been publicly named as alleged bribers.

WHEN I SAW THE HEALTH INSPECTOR'S job advertised in the New York *Times* in the summer of 1984, I decided to go for it, even though I suspected I was overeducated—I had 60 graduate credits in anthropology—and overage (45) for a job that paid $19,000 a year. Still, it did offer a month's vacation, and I was $15,000 in the hole after spending three years in a losing fight to save a local landmark, the former Mount Neboh Synagogue, on West 79th Street.

In the 22 years since I'd moved to New York, I'd written a screenplay about children of the space age, consulted on a movie for Universal Pictures, participated in anti-war and landmarks-preservation efforts, and taught anthropology at local colleges. The fight to preserve Mount Neboh had turned out to be so time-consuming that I'd put aside a book I was writing about sports and growing up male in America.

At my interview, deputy commissioner Jean Cropper and an assistant commissioner told me that the job was tough and that it quite often involved searching for filth in dank basements. Was I up to that? Could I be a cop when necessary? I said I knew how to be tough and was not afraid to get my hands dirty. A few days later, I got a call to report to work.

SOME RESTAURATEURS PRACTICALLY BEGGED ME TO TAKE THE MONEY; THE BRIBE OFFERS JUST DROVE ME CRAZY.

• •

STAYING UNCONTAMINATED

I BEGAN TRAINING WITH THE 35 MEN and women who were to form the new K (field services) unit. Among them were a substantial number of blacks and Indians from the Caribbean; some spunky white kids recently out of college; a few American blacks and Puerto Ricans; and two doctors—one Cuban and one Filipino. For the most part, it was an uncommonly bright group.

Our primary task as public-health sanitarians would be to inspect the city's 14,000 restaurants at least once a year (and reinspect those that failed the first checkup). But as health inspectors we could also be assigned to pools, day camps, single-room-occupancy hotels, food sampling, dairy matters, and new-restaurant licensing. Sanitarians were also responsible for checking out public complaints about restaurants, pollution, vermin, and such problems. When we came aboard, our bureau was seriously understaffed—there were only 40-odd restaurant sanitarians to accomplish this daunting mission.

The people who performed these jobs worked in various units, some specialized (like toxicology) and some general (like the Bureau for General Operations—BGO). Until our arrival, trainees were initiated piecemeal into the job, primarily through apprenticeship with BGO inspectors.

Our group, though, had different supervisors and a different initiation process; we were trained as a unit. Nobody thought too much about this. So I was surprised when, on an early field trip, one of the veterans from BGO told me bitterly that Jean Cropper had segregated us to prevent "contamination" by the Old Guard inspectors. I wasn't too sure what he was talking about then; as time went by, though, it became clear to me that keeping clean at DOH was much more complicated than showering every morning.

We started with classes at the Health Academy, an institution set up to educate the food-service industry about sanitary practices. A staff member of every licensed New York City restaurant must complete the academy's fifteen-hour food-protection course. We got an expanded version of that course, plus, over the next six months, instruction in particular areas of specialization: pest control, milk operations, animal affairs, swimming-pool technology, and epidemiology.

It wasn't long before we began to develop an esprit de corps. The good feeling was enhanced by the friendly manner of our unit head, Sam Nelkin, a jovial, limerick-writing spirit who had come to us from the city's prison-health program. He was a generalist who didn't profess to be a great expert, but he had intelligence and character, and he didn't mind seeking other opinions when he didn't know the answer to a question. Sam could listen, and he was able to recognize the considerable integrity of the individuals in our group. His more reserved assistants were John San Antonio and Carl Jirik, both from DOH programs dealing with institutions. None of the three had been associated with the department's Restaurant Inspection Program (RIP).

After the food-protection course, we were sent into the field to inspect public schools and their cafeterias. Then, about two months later, we were ready for our next assignment: restaurant inspections.

Under the system then in place, restaurant operators would be issued notices of violation—leading to possible fines—for

ARRESTS OF DEPARTMENT OF HEALTH STAFFERS, AMONG THEM BERNARD NOVICK (GLASSES, CHECKED SHIRT).

various failures to conform to the city health code. The violations included evidence of rats, mice, roaches, or flies, or hazardous conditions like broken stairs, temperature violations in which food, refrigerators, or dishwashers were too warm or not warm enough, or evidence that sick people were handling food. The restaurants had the right to contest the reported violations at an administrative hearing, which inspectors were required to attend if the owner wanted them there. Inspectors had the power to close premises immediately if they believed that conditions presented an imminent health hazard.

We started our work in groups of two or three. From the beginning, the number and degree of the problems I saw were nearly overwhelming: About 60 percent of the restaurants I visited had at least one finable health-code violation. The second restaurant I inspected, for instance, had seventeen violations. Among them: The water in the dishwasher wasn't hot enough, the refrigeration wasn't working properly (the temperature of the perishable food was above the New York City health-code requirement—45 degrees Fahrenheit), and the chemical-storage closet was like a toxic-waste dump, the floor covered with an alarming mixture of spilled chemicals.

Carrying out a full inspection and writing up all the violations often took at least two hours. We were told that RIP inspectors averaged around six inspections a day. But members of our group found that to do a thorough job, we could inspect no more than three or four a day. Why were we new inspectors reporting so many more violations? I began to sense that our relatively short experience could not be the sole reason for the discrepancy.

IN MY SECOND WEEK OF INSPECTIONS, I was working with two other members of our group, Raymond Ford and Olakunle Ogbara. We had nearly finished inspecting a Chinese restaurant in Chelsea when one of the owners beckoned me to follow him to the basement. As I got to the bottom of the stairs, the man turned to me with a small wad of folded money. Disgusted and repelled, I shook my head violently, did a quick pivot, and rushed up the stairs to rejoin my partners, who had sat down at a table to write up our results.

"He offered me a bribe," I whispered to my colleagues. "What should we do?" Our first impulse was to call the cops. But that had not been suggested in our training. When the question of bribery had come up, we'd been told not to accept "even a cup of coffee." But we hadn't been told what to *do* about a payoff attempt.

After some discussion, Ray and Kuni and I decided to write a five-by-eight report. (A five-by-eight was a special report on anything that was unusual, anything not included on the forms normally used to conduct departmental business.)

Sam Nelkin seemed pleased with our report and sent it on to the inspector general, Mark Stumacher, who called us in for an interview. Furthermore, at the regular Friday-afternoon meeting of our group, Nelkin approvingly reported what we'd done. Others chimed in that they, too, had been approached with bribe offers. After discussing the problem, we decided that we would make a record of these bribe attempts and turn them in on five-by-eights every week. So every Friday afternoon, as we looked over our daily reports, we recorded the bribe attempts for the inspector general's office. It became a habit, like handing in our time sheets; we didn't think much about it.

Not until three years later, after those 28 arrests, did I learn—from the newspapers—that our efforts hadn't been wasted. According to one account of the arrests, Kevin Frawley, the city's investigation commissioner, acknowledged that "the restaurant inquiry began in 1985 after a new group of Health Department inspectors had reported that they were frequently offered bribes by restaurant owners."

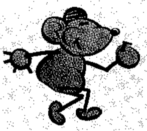
THE GRIND-DOWN TREATMENT

THERE WAS ONE MAJOR HITCH IN deputy commissioner Cropper's program to bring in a fresh, uncontaminated group of inspectors. A health-department policy required that there be a supervisor for every five inspectors. Our group had only three supervisors for 35 inspectors, so, in the spring of 1985, two men were brought over from other departments: Aaron Schrager, from RIP, and Louis Cohn, from Engineering.

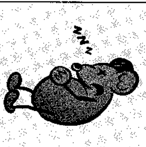
Suddenly, our congenial group of well-educated adults, who had been so carefully and respectfully trained for six months, was subjected to a barrage of petulance and anger. Schrager was clearly infuriated that we had been trained separately and was obviously itching to attack us for incompetence.

At practically every Friday-afternoon meeting, Schrager yelled at inspectors for the same performances that had been looked upon with approval in the previous months. (Cohn was more likely to reprimand people individually.) As a former college professor accustomed to civility and respect, I was astounded to find professionals angrily berating other pro-

Photographs: left, Alan Raia/*Newsday*; right, AP/Wide World.



WHAT TO LOOK FOR WHEN YOU EAT OUT



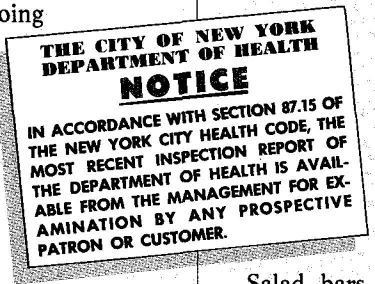
CONSIDERING THE SCOPE OF THE HEALTH-DEPARTMENT scandal, anybody totally comfortable eating out these days is a pretty blithe spirit. Though you can't look into a restaurant's kitchen (and probably wouldn't want to), you *can* be alert to certain danger signs:

1. Pay attention to the air quality. If the place smells light and fresh when you walk in, chances are the kitchen filtration system is regularly cleaned. When I was doing inspections, I found that if the filtration system was good, the kitchen and basement were likely to be clean: Management was obviously willing to spend money on sanitation.

But if the restaurant smells greasy, the maintenance of the kitchen duct system is probably overdue, and the management's attention to maintenance of floors, stock, and refrigeration—and its general cleanliness—is questionable.

2. Check the bathrooms. A clean bathroom is often a sign that the kitchen is clean, too. Still, there's not always a correlation: I found that Italian restaurants usually had clean and attractive bathrooms regardless of conditions in other parts of the restaurant. And remember, if the restaurant opened after December 5, 1977, and it seats twenty or more, it is required by the city health code to provide a bathroom for its patrons. If it doesn't, complain.

3. Look for the restaurant permit, a pink slip about the size of a large paperback book. Many salad bars have slipped into the food-preparation business without the proper facilities and qualifications. They start out as "groceries," which are regulated by the state, and then begin making food for their salad bars little by little. I found that such places had a poor record when food samples were analyzed for bacterial contamination. If they have no restaurant permit, it is likely that salad-bar operators do not have the facilities or knowledge of sanitary practices that a health-department license requires, and so customers are even more likely to run into poor sanitation in salad bars than they are in restaurants.



THE CITY OF NEW YORK
DEPARTMENT OF HEALTH
NOTICE
IN ACCORDANCE WITH SECTION 87.15 OF THE NEW YORK CITY HEALTH CODE, THE MOST RECENT INSPECTION REPORT OF THE DEPARTMENT OF HEALTH IS AVAILABLE FROM THE MANAGEMENT FOR EXAMINATION BY ANY PROSPECTIVE PATRON OR CUSTOMER.

Salad bars usually don't have electrical refrigeration, which, when working properly, keeps perishable food at 45 degrees or below. Bacteria in perishable food—meat, fish, eggs, poultry—kept at room temperature can produce a new generation *every twenty minutes.* The system in place in many salad bars—boxes of ice in which the food pans are put—will not keep the food cold enough to prevent bacterial multiplication unless the ice is continually replenished. If they are

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fessionals for simple coding errors—especially since the system was confused and constantly changing. Nelkin, decent and low-key, seemed overwhelmed by Schrager and Cohn's aggressiveness; he stood by uncertainly during the confrontations, evidently unable to stop them.

I often came in for the grind-down treatment. Schrager or Cohn would summon me to the office for a reprimand about my paperwork—the alleged inscrutability of my handwriting, for instance, or "excessive cross-outs," or giving the "wrong" copy of the inspection form to the restaurateur. (Nelkin had told us that when the owner's pink carbon copy was unreadable, we should leave the more readable yellow copy; if I did that, Schrager complained.)

A typical confrontation occurred in April 1985 over my inspection of a new 272-seat fast-food restaurant. Like most fast-food places, it had clean, shiny hardware. But I found that its walk-in refrigerator was warm enough to take your shirt off in—about 65 degrees.

There were thirteen violations. One of the most glaring: There were no bathrooms. If any restaurant should have well-equipped rest rooms, it's a busy place where people eat with their hands. Furthermore, though most New Yorkers probably don't realize it, the health code requires any restaurant with twenty seats or more licensed after December 5, 1977, to provide customer bathrooms.

My colleagues and I were discovering, however, that this requirement was frequently ignored. Determined to enforce the law, our group began to issue significant numbers of citations, either because a restaurant provided no customer bathrooms or because we found broken plumbing, filth, or lack of soap or paper towels. That had an impact: Within six to nine months, I noted that bathroom conditions were improving. The owners were clearly getting the message.

And so I had issued a violation for this fast-food joint's flouting of the health code. But clearly, the fact that I'd mandated a hearing was too much for Schrager. He reacted as if *I* had committed the violations. How could a spanking-new fast-food restaurant be so bad, he wanted to know. He questioned all thirteen violations, giving the impression that if a restaurant was new and built by a big corporation, you really didn't need to inspect it carefully.

But in my two years on kitchen patrol, I found that many of the new fast-food places I monitored were careless about sanitation or had had equipment failures like refrigerator breakdowns—failures potentially dangerous to the thousands of people they served. I considered it my job to inspect these places as rigorously as I would a neighborhood greasy spoon.

ON ONE MEMORABLE DAY, IN Schrager's absence, Carl Jirik called me into his office. Up to that time, he had been a decent man to deal with—calm, reasonable. Now he took me to task for five mistakes: I'd given an owner the yellow sheet, not the pink sheet; I'd listed "time spent writing up daily report" on my time sheet; I'd had too many write-overs on my time sheet; I'd inspected a restaurant too soon after its last inspection; and I'd issued a violation for improper storage of bacon—wrongly, he maintained.

As I answered each of these complaints, he flushed with anger. Then he accused me of insubordination. Finally, he stood up and shouted, "Why don't you just quit!"

"Sam," I told myself, "this guy's gone bananas. There's no way you can know why, but don't get caught up in his game." So I yelled back a little, collected my things, and walked out of the office.

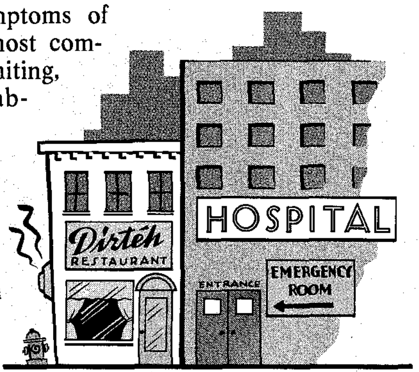
After that incident, I wrote a memo to assistant commissioner Gerald Flanders, reporting the hassling I was undergoing. He did call me in to discuss my memo, and Jirik apologized several days later and never bothered me again. Perhaps my tenacity—and I've been called a bulldog—goaded him into his reaction (he's never been charged with anything, and he's still at the health department). But for the life of me I couldn't comprehend why Flanders wasn't acting more assertively to protect the K unit from harassment.

As the weeks passed, I had other run-ins with Schrager. In one instance, I called the office for authorization to condemn five turkey rolls I'd found thawing in a dirty sink in a deli on the East Side. Schrager nastily rejected my request, maintaining that this was a "common practice." I couldn't believe my ears. Soaking cooked meat in a dirty sink was an invitation to food poisoning—the meat was a perfect medium for bacterial growth. When I was not licensed to prepare food, salad-bar operators probably have not taken the Health Academy course on food protection, and they are not subject to inspection by the city for the adequacy of their equipment and sanitation practices. And, because they are self-service, salad bars are open to contamination by the public (by sneezing, for instance).

4. Stay away from meat kept at room temperature. When a whole pizza comes sizzling out of the pizza oven on its first baking, the bacteria in the meat that tops it have probably been killed. But when the cooked pizza has been on the counter for an indeterminate period and a slice is rewarmed for you, it's unlikely that the warming will kill off the bacteria that have freshly developed. (If the meat is pepperoni, there won't be much danger of bacterial growth, because of the nitrites. On the other hand, there's the problem of nitrites' association with cancer.)

Meat-filled croissants present the same risks. If they are kept in a refrigerator and then warmed, they should be safe to eat. But the croissant shops I inspected did not refrigerate the product, and when employees reheated the croissants, the meat did not reach temperatures sufficient to kill bacterial growth.

5. If you're appalled by some condition you find in a restaurant, or if you come down with symptoms of food poisoning (the most common are diarrhea, vomiting, nausea, fever, and abdominal pain) that you believe can be traced back to something you ate in a restaurant, file a complaint. (And don't hesitate to complain about other environmental hazards like fumes from dry cleaners or other industrial processes, or infectious waste put out as garbage.) Probably the most effective method, under the current circumstances, would be to direct a detailed letter to Dr. Stephen Joseph, the health commissioner, at 125 Worth Street, New York, New York 10013. Dr. Joseph is a very capable commissioner who inherited these problems and I believe is working hard to correct them. Sending a copy of the letter to the mayor and your councilmember could be helpful, too; when I was an inspector, "commissioners' letters"—letters bucked from the mayor to the commissioner, and then down to the complaint department—got the fastest action. Or you could call the complaint number, 285-9503. You can register an anonymous complaint or leave your name. When the DOH complaint staff, many of whom were arrested, gets back up to strength, registering a complaint should bring significant results. —S. L.



passed on to Monroe Beim, the head of the food-poisoning unit, he said without hesitation, "Dump it."

The more inspections I did, the clearer it was to me that the people from RIP were letting a lot of things slip by. For instance, at noon one Friday, in the summer of 1985, on my last inspection before returning for our weekly meeting, I went to a busy Korean take-out restaurant. When I looked at the last inspection report, I saw that an RIP inspector had been there a few weeks before on a complaint and had given the place an NCA ("no cause for action")—a clean bill of health.

I found, among other things, a dead rat and about fifteen tanks of compressed gas—labeled HAZARDOUS FOR USE INDOORS—in the basement. The gas was being used in a basement food-preparation operation that was clearly illegal and dangerous. I called the office for instructions and was told to report the situation to the Fire Department. Disturbed at the possibility of a major explosion at this extremely busy midtown spot, I pressed for stronger action and ended by mandating a hearing and giving the restaurant 24 hours to remove the gas.

When I walked into the meeting, though, I heard Schrager grousing about how bad the K unit's work was and claiming that the experienced RIP inspectors were having great problems when they did follow-up inspections.

I could hardly contain myself. With all the moderation I could muster, I explained what had just happened, hoping that Nelkin would seize this opportunity to cut Schrager off and put him in his place. But he didn't say anything.

It was frustrating to bring up problems and get no response. Several times, at Friday meetings or in private, I pressed Nelkin or Flanders to institute a policy of immediate reaction to bribe offers. But nothing came of the suggestions, and the hassling from Schrager went on, eventually producing what I assumed was the desired effect: After a year, half of the K-unit inspectors had left the Department of Health.

RODENT ALERT

IN APRIL 1985, I WENT TO A DOWNTOWN ethnic restaurant on a routine inspection. The place was empty except for some employees schmoozing. The white cloths on the three or four dozen tables obviously hadn't been changed since dinnertime the night before. They were full of crumbs and... could it be? I looked more closely. Yes. Every tablecloth was speckled with black mouse droppings.

I'd never seen anything like this mess. I flashed on the scene that must have produced it: dozens, maybe hundreds, of mice gathered on the tables, cleaning up the plates left there overnight. And, as is their habit, leaving their excrement behind, right where they had been eating.

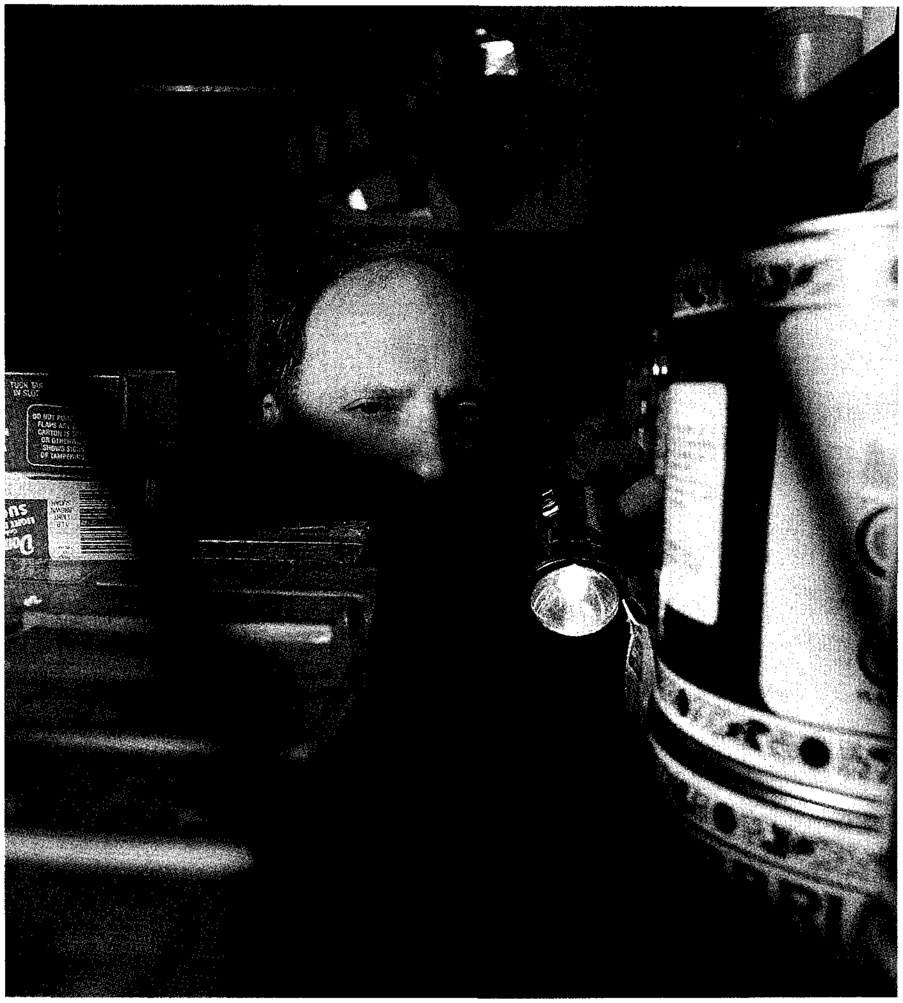
The employees were clearly aghast that I'd stumbled onto this. After a moment's panic they scrambled to the phone to get the owner. They tried to get me to sit down and wait for him to arrive from uptown. (By that time I was hip to the scenario: "Sit down, have some food, and wait for your bribe.") I said, "Sure, I'll be glad to talk to the owner. In the meantime, I'll proceed with my inspection."

At this point, I couldn't imagine what I was going to find in the kitchen. I gingerly rounded the corner from the dining room... and saw dirty dishes and trays of fried onions all over the place. There were more mouse droppings scattered beneath the onions. Under the sinks, the plumbing was coming apart. And where were the mice living? I looked at the doors. There were a number of openings where the mice could get in from the street. All the mice in the neighborhood must have been partying there at night.

By this time, the owner had arrived. I could tell right away that he had in mind a quick monetary solution. "Let's go sit down in the other room and talk," he said, flashing his diamond ring. I politely refused, saying I really had a lot of work to do, and started taking him around, pointing out what a serious problem he had. Picking up the meat grinder, I shook it out on the chopping table. Yech! Mouse droppings tumbled out. "That's it," I said to myself. "The place is closed—no ifs, ands, or buts." I called the office and got authorization for an immediate closing.

But the next day, the restaurant was open again. The Code Enforcement staffer who had authorized the reopening told me that the owner had ripped the place apart to correct the violations, and therefore the closing had accomplished

Illustrations by Leslie Cabarga.



LEFF, ON A BUSMAN'S HOLIDAY, INDICATES HOW INSPECTORS DO THEIR JOB.

something. But I wondered how it was possible to get rid of that kind of mouse problem in just 24 hours.

'GET SMART'

IN SEPTEMBER 1985, THREE OTHER K-unit inspectors and I were temporarily transferred to the Bureau for General Operations. The difference in the atmosphere was striking. BGO staffers, like our group, represented the New York City ethnic mélange, but they were, on average, ten to fifteen years older. The few younger ones had obviously been brought into the old apprentice program in recent years.

The BGO inspectors were chummy but volatile. The supervisors often took each other aside for whispered private conversations, and there was a steady stream of visitors—apparently friends or former colleagues of the supervisors—who seemed to be conducting serious business. They floated around like ghosts with briefcases, talking to the supervisors in hushed tones. Nobody introduced them. Some of the women clerks were spunky, but many were timid—clearly afraid to provoke the ire of their bosses, whose routine manner of address was the yell.

Still, though I could sense a deep undercurrent of tension among the veterans in the bureau, my first few months at BGO were mostly positive. I was treated as a mature professional, not subjected to the authoritarian hassling I'd experienced in the K unit. My supervisor, Moe Tillem, was friendly. In the month I worked under him in the re-inspection unit (which checked on restaurants that had failed their first inspection), he made several appreciative comments about the quality of my inspections and not a single complaint about my paperwork.

In my second month at BGO, I was assigned to investigate the public's complaints. The work was more diverse than inspections in the K unit—I was responding not only to restaurant complaints but to reports about fumes from dry cleaners, restaurant smoke, and a variety of concerns about smells, sounds, and safety. I liked the job; it gave me a more direct feeling of public service.

But after a BGO reorganization, I was assigned to work in Complaints under an old-timer, Bernard Novick. He operated the way Schrager did, magnifying the insignificant mistakes that were inevitable in paperwork and turning them into errors that could—should they be repeated—lead to the end of the world. However, my problems went beyond his scornful treatment; Novick was critical of the substance of my work. He thought I was mandating too many hearings. Once, I asked him to be specific: Which of my citations was deficient? He made no answer.

I reminded him that the people who are served with notices have the right to challenge them at the administrative tribunal. Novick responded that I should order fewer hearings; he pointed out that I was averaging three notices of violation for every four complaint inspections, one more than the BGO average. I decided he must be afraid about how this would look to the higher-ups.

He concluded our session by telling me I should develop *sechel,* a Yiddish word meaning "smarts." I got the sense that having *sechel* meant playing along with the group.

Since Novick's admonitions struck me as shockingly improper, I repeated them to his superiors, Morton Rosenzweig and Joseph Rosenfeld (directors of the BGO); then, at the end of the day, I called deputy commissioner Cropper and told him what had happened. He was outraged. "Too many summonses?" he bellowed. "We aren't giving *enough* summonses!" After several weeks, Novick went out on sick leave and stayed out for about a year.

CHUCKING IT

SOME TIME LATER, I WAS REASSIGNED to the Code Enforcement unit. Tillem was again my supervisor, but this time he acted more like a Marine drill sergeant than the affable, friendly boss he'd been before.

One day after I'd completed my stint in his unit, I got a phone message that Tillem wanted to talk to me. "You know that restaurant you and Moore closed in lower Manhattan?" he said when I called him. "You created some problems there. You shouldn't have closed them because they have a low-temperature dishwasher."

I remembered the case clearly: Before Bill Moore and I closed this big, fancy Wall Street place, we had given the staff every opportunity to beat the rap.

Their violation was a malfunctioning dishwasher. According to the health code, a dishwasher must achieve a final rinse temperature of 170 degrees to sterilize the dishes. After we'd tested it at least five times, this restaurant's machine had done no better than 149.

While we were at the restaurant, staffers phoned the dishwasher-service company. The dishwasher-company man told me that he was a friend of Schrager's and Tillem's. "That's terrific," I said, "but the dishwasher is hitting only 150; we have no choice but to close the place."

Now, a dishwasher can legally operate at between 120 and 150 degrees if it is an

Photograph by Timothy White.

approved chemically sanitizing unit—if certain chlorine-type chemicals are piped into the dishwashing liquids. But there was never any evidence that this dishwasher was one of those units. Tillem was trying to accuse me of wrongly closing a restaurant when I hadn't been wrong—I had simply refused to respond to the magical incantation of his name. When I told him that there was no question but that the restaurant did not have a low-temp system, he backed away from this line and told me I'd committed an "indiscretion." I met him head-on with his own tactic: the bellow. "An indiscretion!" I yelled. "What the hell do you mean?"

Silence.

"I closed that restaurant exactly the way it should have been closed. If you have any question about it, talk to Cropper!" After this, Tillem acted as if I were the Vietcong and he a Green Beret. When I was assigned to Code Enforcement again, he gave me inspections far in the outer boroughs—the southern and eastern borders of Queens, industrial Brooklyn—a tactic that made it difficult (and, once, impossible) for me to make the 5:30 P.M. anthropology class I was teaching at Adelphi on time.

At the end of January 1987, I tripped on a broken cellar stair and fell about fifteen steps to the basement landing. I was in bed for a week; in the three months that followed, my muscles were so weak and I felt so much discomfort that I was out about a quarter of the time.

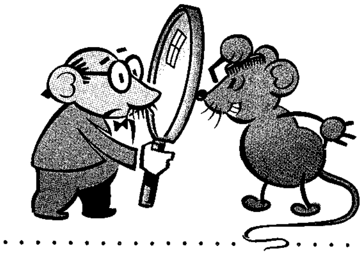
In April, I was sent to inspect a clean and airy-looking, plant-decorated restaurant that had received three complaints, two of them about food poisoning. When I looked into the walk-in refrigerator, I understood why people were getting sick: Mice were going into the refrigerator to eat and leaving their droppings in the food. I found a stack of quiches with practically all of the crust eaten away, and pans of pasta with mouse excrement mixed in with the sauce.

This was one of the busiest restaurants on the West Side. Lord knows how many people got sick from eating there. The place was a mess. There were roaches and other violations, too. Of course, the proprietor offered me a bribe, saying, "Why should I give the city the money, when I can give it to you?"

I could see that some of the employees were glad I was shutting the place down. I stationed an employee at the front door to prevent anybody else from coming in, and we cleared out the restaurant as each of the 150-odd patrons finished eating. Maybe I should have stopped those who were there from eating their meals—but when you're in a situation like this, you don't always think of everything.

In May 1987, I was "temporarily" assigned to a desk job in the Plans and Equipment unit, where I spent my time reviewing the plans of restaurants seeking licenses. I got this assignment only by disputing the new BGO director's attempt to put me on the mobile-vending-cart beat, a physically taxing job that involved pounding the streets carrying a heavy pack. At that point, I couldn't do that job: My fall had displaced a vertebra, and I could barely get through a full day's fieldwork even though I was driving to my assignments. Seymour Schneider, a man of integrity, respected my work and was clearly glad to have me stay on in Plans and Equipment regardless of my physical condition.

I IMAGINED THE SCENE: HUNDREDS OF MICE CLEANING UP THE PLATES AND LEAVING THEIR DROPPINGS BEHIND.



But in November, I chucked the job. Working in the field was sometimes challenging, but reading plans in an office every day was more than my sense and sensibilities could tolerate; I was beginning to feel like an automaton. My three years of dealing with the New York City bureaucracy had taught me plenty about American culture. I was glad to get back to my anthropological writing.

THE CLEANUP

THE FIVE-BY-EIGHTS WE K-UNIT STAFFERS had filed eventually prompted undercover health-department investigations that led to the arrests of several restaurateurs. Then the investigation expanded to include health inspectors. When some were caught in the act, the investigators "turned" them, getting them to act as informers (The city eventually combined forces with an independent FBI investigation.)

Schrager, Cohn, Tillem, and Novick were among the 43 present and former DOH staffers and consultants who were arrested. When I read of the arrests, I was saddened, but not really surprised, to find several of my former colleagues from the K unit on the list. I assume they had become "contaminated."

Today, after the arrest of almost half of DOH's already understaffed restaurant-inspection force, health inspection in New York is in a state of near-paralysis. The DOH's skeletal environmental-services staff can do only about 25 percent of the 400 restaurant inspections per week done before the arrests; staffers are responding to complaints and inspecting restaurants that have applied for permits, but not doing routine cycle inspections.

Dr. Steven Schwartz, the new assistant commissioner whose duties include heading the field-services unit, says that the environmental-services division is undergoing a major reorganization. Many of those who survived the investigations are being promoted into supervisory positions, while a group of fifteen trainees is nearly ready to begin working in the field. And a new system has been put into place for catching both those who offer and those who accept bribes.

Now that most of the bad apples have been removed, it's crucial that the causes of the decay be cleared from the system. The city deserves a well-trained, well-paid, and highly educated staff of honest employees who want to enforce the health code in an aggressive manner. It's time to turn a public embarrassment into something positive: the hiring of a new kind of health cop, one who is proud of his work and does it with zeal. And a stringent policy of immediate arrest and prosecution of bribers should be put into place.

There must be a substantial increase in the inspectors' starting salary and a fresh policy of professionalism, giving the new public-health officers respect and career opportunities. Considering the difficulties of the job and its educational requirements (a bachelor's degree with 30 science credits), it seems reasonable to assume that inspectors will be paid enough to get by decently in this expensive city. The assumption is wrong. I started, in 1984, at $19,000; when I quit, at the end of 1987, I was up to $22,000.

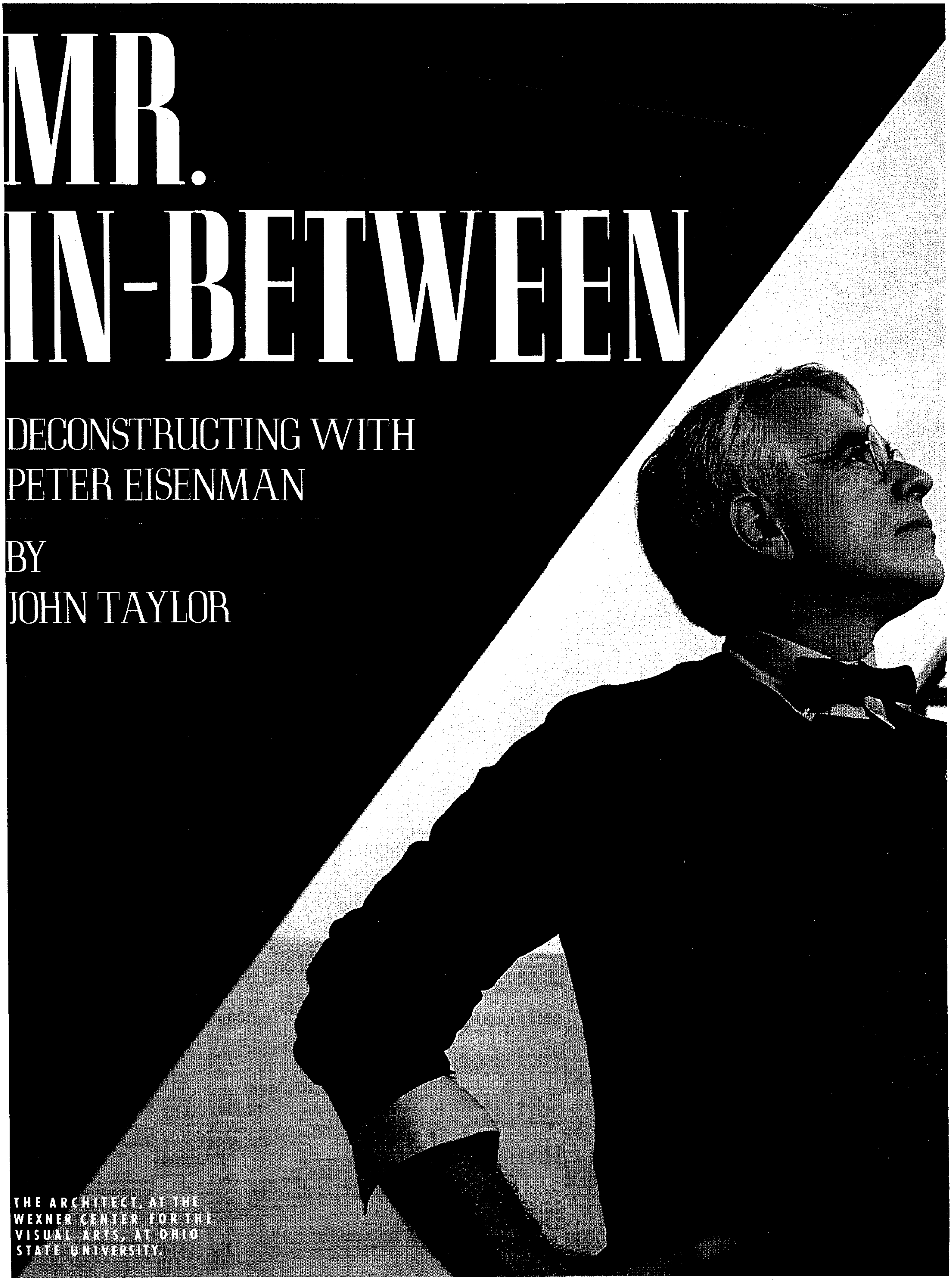
Toward the end of my tenure, I asked one of the staffers at the Health Academy, "Why is the salary so low?"

"Bribes," he said. "They're making enough from bribes so they don't need to push for better salaries." There's an axiom here. The city that underpays its municipal employees is likely to be a corrupt city. It's as simple as that. ■

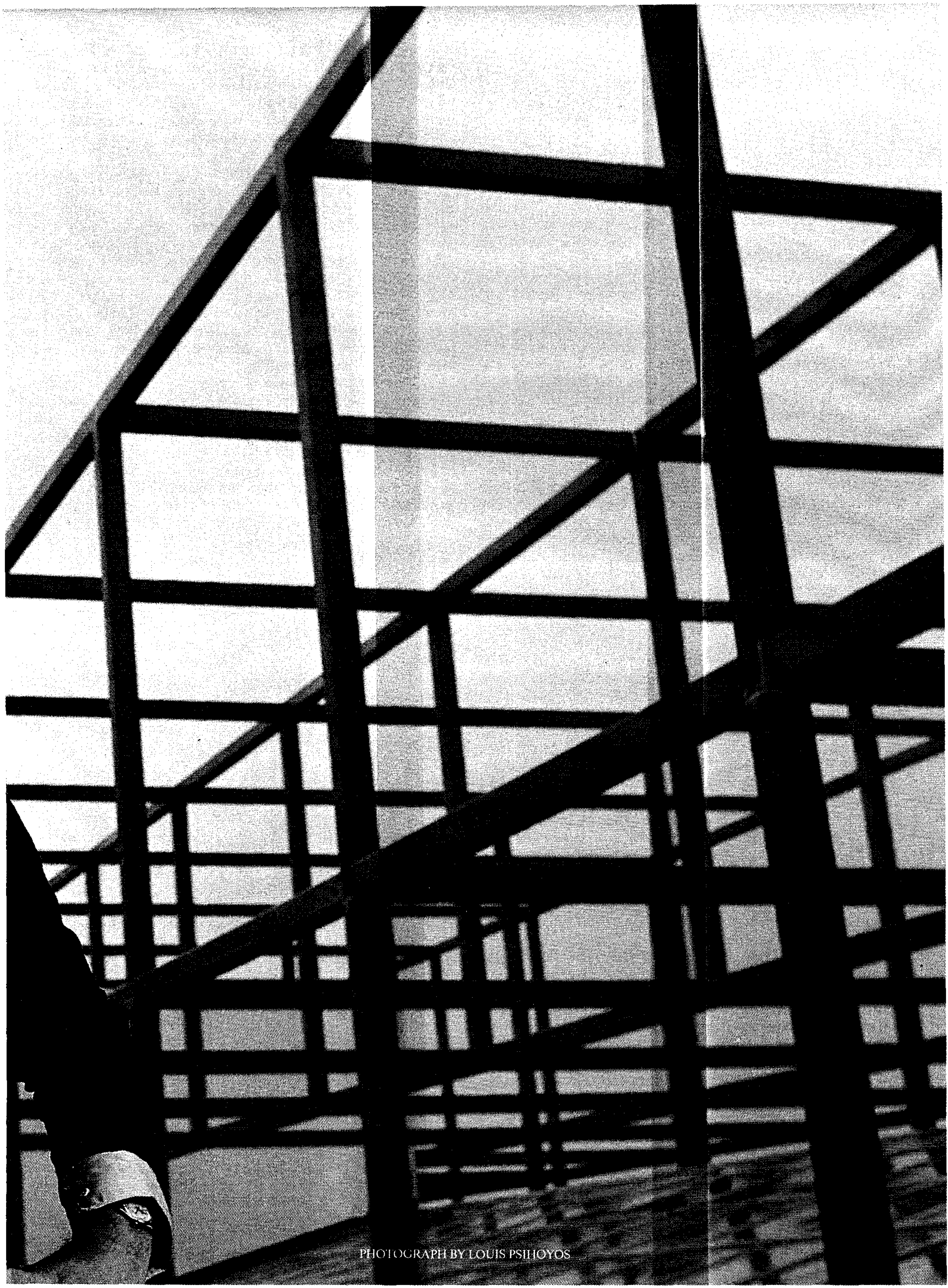
MR. IN-BETWEEN

DECONSTRUCTING WITH PETER EISENMAN

BY
JOHN TAYLOR



THE ARCHITECT, AT THE WEXNER CENTER FOR THE VISUAL ARTS, AT OHIO STATE UNIVERSITY.



PHOTOGRAPH BY LOUIS PSIHOYOS

Matrix

“YOU'RE NOT JUST GOING TO design a building and say, ‘Isn't this pretty?’ ” Peter Eisenman tells the members of a graduate seminar in architecture he is conducting at Ohio State University. “Because that doesn't get us anywhere.”

The students nod. A couple of them jot this down. It's the first day of class, and this is the sort of thing they expect to hear from a radical deconstructivist architect.

“We're going to investigate the realities of architecture,” Eisenman continues. “We have to push at the notion of what is natural. One of those ideas is place. We take for granted that we make places with spaces.”

The students' nodding becomes less certain. Eisenman proceeds to discuss the Western concept of place as a location—a point defined by crossed lines. Other cultures, he says, have different ideas about place. The Japanese, for example, use the word *ma* to refer to that which is not a place but is “between.”

At this point, some of the students begin to look a little nonplussed. But that's fine with Eisenman. He plunges ahead and by the end of three hours has touched on a positively bewildering array of architectural arcana: “primary text,” “secondary text,” “imminent text,” “coincidence,” “motives,” “vibrations,” “iteration,” “subject-centered approach,” and “object-centered approach.” He has introduced terms like “chora” and “topos.” He has, in fact, painted a picture of architecture so convoluted, so elaborate, so *hermeneutical*, that heads are swimming.

After all, the students are from Ohio, Kentucky, and Florida. When they graduate, most of them will stay in the Midwest and build ranch houses and shopping malls and office parks. What does all of this have to do with any of that?

EISENMAN, 56, HAS BEEN CALLED, AMONG MANY OTHER less flattering things, “the world's most didactic architect.” To him, “the between” and “the *ma*” and these other woolly notions are what architecture is all about. Any hack, he figures, can build what he refers to as a “dumb box” or a “stupid box.” That's donkey work. Real architecture, he likes to say, should contain “ideas about society.” It should express “the cosmology of the culture.”

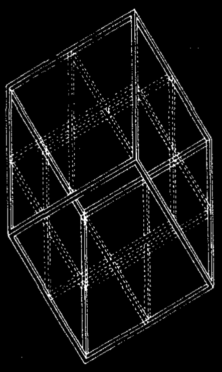
Not surprisingly then, for most of his career, Eisenman has been known more for talking than for building. He has taught at Harvard and Princeton and Cambridge and Cooper Union, and he founded and ran the now-defunct Institute for Architecture and Urban Studies, on West 40th Street, which during the seventies was the center for architectural debate in this country. But at the age of 45, he had actually built only five houses. At that point, he experienced a sort of existential crisis that disrupted his personal and professional life but also drove him out into the cold world of clients and compromises to get some real buildings up.

With several big projects now in the works, Eisenman is finally becoming known as more than a provocative theorist with a handful of brow-furrowing houses to his credit. His first major building in the United States, the $43-million Wexner Center for the Visual Arts at Ohio State—done with local architect Richard Trott—is under construction and due to open next fall. He is also designing large buildings in Pittsburgh, Cincinnati, and Rovereto, Italy. “He decided to be an architect after all those years,” says his friend Philip Johnson.

That does not mean the building is just a stupid box. The architecture writer Joseph Giovannini has predicted that when it is complete, the Wexner Center (Leslie Wexner of The Limited donated most of the money) will be “one of the most unsettling structures in the United States.” It is a startling amalgam of grids, cagework, skewed walls, cantilevered beams, and hanging trapezoidal forms. “We're talking,” Eisenman says, “about a pretty wild piece of architecture.”

PETER EISENMAN IS ONE OF THE GREAT CHARACTERS ON the architecture scene today. Ask around about him, and the words people use are “crazy” and “eccentric.” His enemies call him a “mountebank,” a “bombastic poseur,” even a “dangerous person.” Eisenman wears bow ties and suspenders and those owlish glasses that for some reason are so popular among architects. Together with his strong features, thick gray hair, and iron-black eyebrows, they make him look like a sort of Steve Martin in academia. Some people find his theories nonsense but admire his buildings. Others think his buildings are ridiculous but respect his intellectual contributions.

Oh, the contradictions, the *contradictions*. He builds disorienting houses with no windows or with holes in the floor but would never live in one himself; instead, he has a cute white cottage. He carries on about a radical architecture that represents nuclear dread and the other hand-wringing elements of alienated modern culture. But the next day, he'll say, “Life is a game, and when you realize that, you can begin to have fun.” And his idea of fun is college football and X-rated movies, which he sometimes screened at the Institute.



“PETER LIVES IN TWO WORLDS,” SAYS HIS FRIEND JEFF KIPNIS. “ONE IS HIS WORLD OF IDEAS, THE OTHER HIS REALITY.”

“He would give these cerebral lectures but admit freely that he liked to go to porn films,” says a former staff member of the Institute. “It was kind of weird, this juxtaposition of the dry and the earthy.”

Eisenman hasn't the slightest interest in reconciling all his contradictions. “You could call it schizophrenic,” he says cheerfully. “There are two me's. One is outgoing, extroverted, success-oriented; the other is brooding and introverted. I allow them to co-exist. I'm against synthesis. It leads to generic architecture.”

“Peter lives in two worlds,” says his friend Jeff Kipnis, a professor of architecture at Ohio State. “One is his world of ideas, the other his reality.”

It might be better to say Eisenman lives *between* two worlds. However perplexing the notion of “between” may have seemed to his students at Ohio State, it is a central one for Eisenman. You could even say it is the code with which to deconstruct the text of his life. Many of his buildings actually seem to be shifting between various versions of themselves. The Guardiola House, which Eisenman is building in Spain for a wealthy bull breeder, is being constructed along several tangential planes that make the house appear to be changing shape or fluctuating between forms.

This sort of architectural schizophrenia has made Eisenman one of the leading deconstructivist architects. (The word is a play on “deconstruction” — the idea that a work of art can have a number of equally legitimate but mutually exclusive interpretations—and on the Constructivists, a group of early-twentieth-century Russian artists and architects whose work resembles that of Eisenman and his contemporaries, like Frank Gehry and Bernard Tschumi, the dean of Columbia's school of architecture.) Their buildings are fragmented; they seem to be exploding. Walls and ceilings are tilted or split down the middle. Angles are acute or obtuse. Columns and beams protrude randomly. Forms are warped. After a decade or so of postmodernism, during which architects made what were supposed to be comforting, friendly buildings, a new architecture of aggression is on the rise. Critics describe the work of the deconstructivists with words like "nightmare," "disturbed," "contamination." As Princeton academic Mark Wigley wrote in the catalogue for a recent Museum of Modern Art show on deconstructivist architecture, "Deconstruction gains all its force by challenging the very values of harmony, unity, and stability, and proposing instead a different view of structure: the view that flaws are intrinsic to the structure."

It must be pointed out that although Eisenman and the others enjoy the attention they have been getting, they claim to hate the label attached to them and insist there is no such movement. It's banal and simplistic, they complain, a misleading journalistic cliché that fails to capture the subtlety, the complexity, the individuality, etc., etc. of their work. In other words: You philistines just don't *get* it.

AT NINE ON A MID-SEPTEMBER MORNING, EISENMAN, wearing a red bow tie and a striped shirt, is holding a strategy session with his staff in the grungy conference room of his office on West 25th Street. In less than 24 hours, he is scheduled to present a set of plans to the president of Carnegie Mellon University, in Pittsburgh, for a scientific-research center to be built by the Monongahela River.

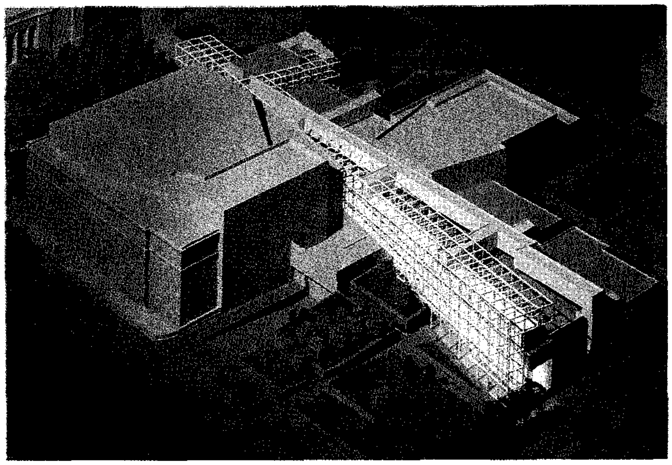
The president of the university, Richard Cyert, had asked Eisenman to create a building that would somehow represent man's efforts to retain mastery over the proliferation of technology and information. Cyert wanted a design, he said, that would "symbolize man's capacity to overcome knowledge."

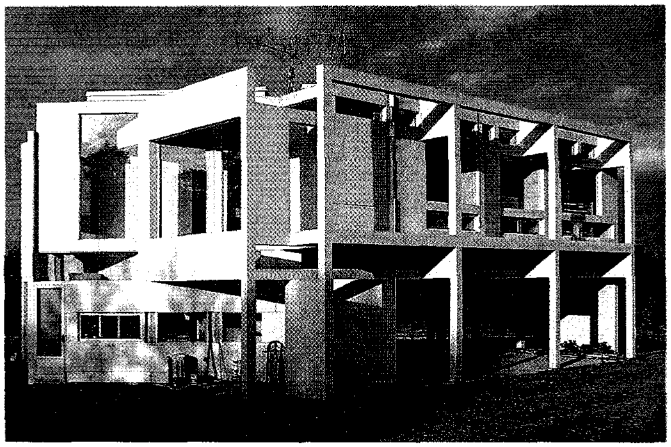
This was just the sort of problem Eisenman loves. He is always looking for what he calls a "secondary text" for his buildings. After all, he says, great architecture has always used secondary texts. Medieval cathedrals were based on liturgical rituals. Renaissance architects built according to Pythagorean geometric theories, which were taken to represent abstract universals. European palaces projected the hierarchic power of the nobility. Beaux-Arts architecture was concerned only with pleasing the eye, but that didn't last long. In the twentieth century, the modernists used architecture to express their ideological view of a utopian society.

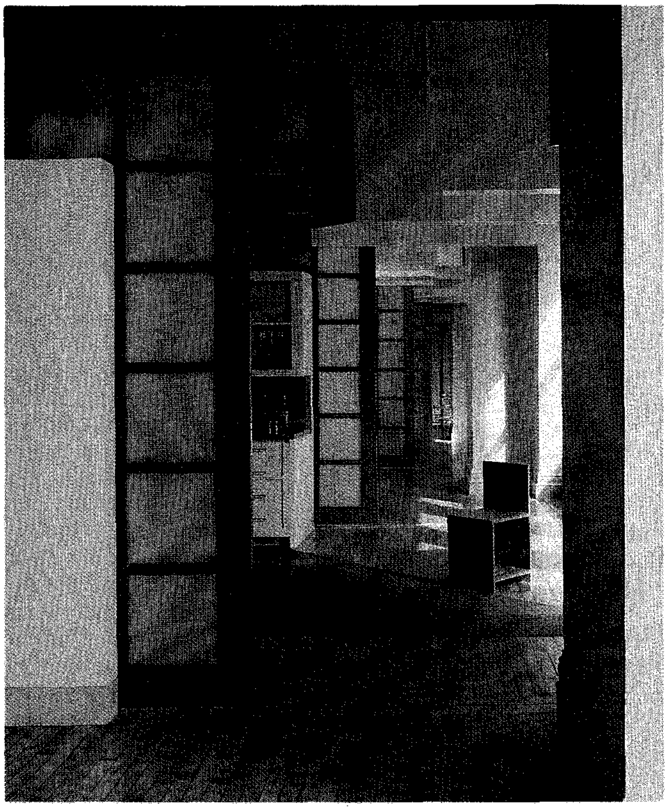
As his secondary texts, Eisenman might take a historical or literary reference, or an ancient city grid, or the code for DNA—as he did in his design for a yet-to-be-built biomedical-research center in Frankfurt, West Germany. As a secondary text for the Carnegie Mellon project, Eisenman and his associates latched on to the idea of the Boolean cube—the basic processing unit of artificial intelligence. By allowing scientists to inhabit buildings in the shape of Boolean cubes, Eisenman figured he could "symbolize man's power to control knowledge." But that is only one aspect of the project.

To make it a true deconstructivist building, to make it resonate with *multiple interpretations*, Eisenman included other elements, such as the actual chimneys of the old steel mill that once stood on the site. He calls them "monuments to the Industrial Revolution." "What we're working on is pretty crazy," he says. "It's so crazy that it's blowing people's minds."

Now, not everyone agrees that a building needs a secondary







THE MODEL FOR THE WEXNER CENTER (TOP); HOUSE III, WHICH HAS A COLUMN IN THE MIDDLE OF ONE BEDROOM (CENTER); THE BROADWAY LOFT THAT EISENMAN DESIGNED FOR EMILY FULLER AND NEWBY TOMS (BOTTOM).

Photographs: top, Wolfgang Hoyt; bottom, Elliott Kaufman.

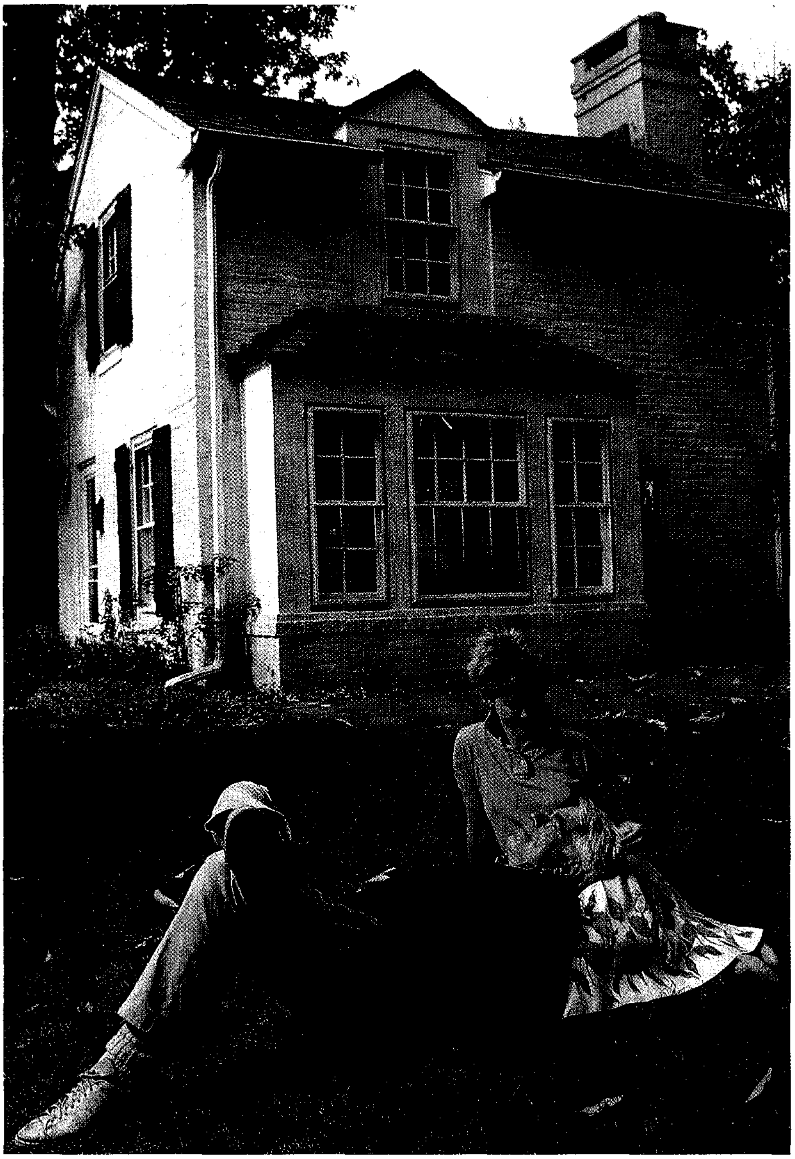
text. "Let's make buildings about buildings, not about fault lines," says the postmodernist architect Robert A.M. Stern, referring to the museum at California State University in Long Beach, which Eisenman designed partly to "express" a geological fault line that runs through the site.

"It's absolute, perfect nonsense," says Philip Johnson of Eisenman's secondary-text approach. "The point is the results. His best buildings break down normal structure. They skew it to give a sense of unease, a spatial thrill that sets your teeth on edge."

Indeed, Eisenman's buildings and interiors—with their intense geometric patterns, expressed grids, cloven space, and so on—are like nothing so much as Cubist art. "His work has always been complex and arcane," says the architect Michael Graves, one of Eisenman's longtime friends. "In the intellectual care and composition, it's quite beautiful. He's someone who makes beautiful things even though he doesn't intend them as beautiful."

"Peter is a frustrated sculptor," says Emily Fuller, an artist who lives in a Broadway loft that Eisenman designed. He has filled the loft with all manner of Euclidean rooms, staggered ceilings, and ranks of Sheetrock "stalactites." The whole assembly is supposed to derive its deconstructivist tension from replicating the angle at which Broadway "slices through" and "surgically exposes" the city's north-south street grid. "That's bulls--- as far as I'm concerned," says Fuller. "I like the way it looks. That's all I care about. This is a big interior sculpture."

Fuller's husband, Newby Toms, a lawyer who is particularly sensitive to visual stimulation because he is deaf, finds the loft endlessly fascinating. "It's wonderful," he says, gesturing to the graduated trapezoids attached to the ceiling of their living room. "I respond very emotionally, psychologically to this."


EISENMAN AND RAMUS OUTSIDE THEIR PRINCETON COTTAGE.

DURING HIS MONDAY-MORNING STRATEGY SESsion, Eisenman grows agitated about the impending deadline. Many of the 25 young architects on his staff have been "charretting," as they say, up all night working on the blueprints and models to be presented to Carnegie Mellon's president. People are unshaven, red-eyed, yawning. Everyone has coffee breath. "Mary's got to get some sleep," Eisenman tells his associates. "Greg's got to get some sleep."

But the wooden models of the project are still unfinished. What's more, they contain some minor flaws. And it is too late to do anything about them. "What I want to get across to these people is that it's already wrong, so go ahead and build it," Eisenman tells his assistants. "It was wrong before and we didn't even know it. Nobody else is going to know the difference." He will simply explain the problem to the client.

This is the pragmatic Eisenman. "It's saying something," remarks Jeff Kipnis, "that Peter does whatever it takes to get buildings done." Eisenman wasn't always this way. In fact, he spent much of his life snug in the cocoon of theoretical perfection.

The son of a chemist, Eisenman grew up in middle-class surroundings in East Orange, New Jersey. He settled on architecture as an undergraduate at Cornell and put up his first building—an officers' club—while in Korea with the Army. The day it opened, the glass roof blew away during a monsoon. That experience may have encouraged him in the direction of the theoretical. After leaving the Army, he studied at Columbia, took a Ph.D. at Cambridge, married the great-granddaughter of Charles Darwin, returned to the United States, and taught for a while at Princeton. "I had intellectual envy. I felt people who thought, who could write and speak, were important people. [Most] architects had few brains. They were idiots, basically. I didn't want to be like that."

Then, in the fall of 1967, he started the influential Institute for Architecture and Urban Studies. It held seminars, panels, lectures, and exhibits, which were attended by architects from around the world. It functioned, in short, as an architectural salon, a place where men with long hair and long scarves debated purism and historicism. Which is not to dismiss its importance. "In the fifties and early sixties, architects didn't talk to each other," says Michael Graves. "Their work was mostly emotional. It was not capable of rigorous debate. Peter started debate. He made the Institute the conduit for discussion."

It also assumed a central role in architectural politics. The intellectual anxiety of architects is such that it is not enough for them simply to put up buildings; they must also offer dazzling theoretical defenses of their projects. At the Institute, hot young architects like Bernard Tschumi, who got his start there, could strut their theory. If they impressed the "Instituti"—as Eisenman and his colleagues were called—they could count on exposure and the recommendations that lead to university appointments and breakthrough commissions. This gave Eisenman a certain power over the careers of his peers. It was power that made him envied and resented. And it was power that fed the conspiratorial view of architecture: As one insider explains it, a large number of lucrative commissions and facul-

Photograph by Louis Psihoyos/Matrix.

ty positions are controlled by Philip Johnson (who glommed onto the Institute in the mid-seventies) and his coterie, which includes Eisenman. Over dinners at the Century club, they decide who gets what. "It's a cabal," the conspiracy theorist whispers. "There's a Mafia dimension to it."

THE HANDFUL OF HOUSES EISENMAN DID BUILD DURING this period were all dedicated to the stark, colorless modernism of Le Corbusier—a stylistic signature that made people refer to him and his fellow Corbusian purists Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier as The Whites. In addition to being purist, Eisenman's buildings were "didactic," created to "confront traditions" of function or space. House I—Eisenman referred to each of them by a number—was about, among other things, "the absence of presence." It featured a line on the floor as a trace of a column that might have been there but wasn't. House III had a column in the middle of the bedroom that, by preventing the installation of a bed, was intended to challenge conventional notions about the use of a bedroom.

House VI was the most outrageous. Taking on the assumption of right side up and upside down, it boasted a staircase that began at the ceiling and ran halfway down the wall. It also had a slot in the floor. Or at least it did until the owner fell into it and the fire department had to remove him. Confronting gravity turned out to be more entertaining as an idea than as reality, and the owner subsequently placed Plexiglas over the hole.

While these houses were clever, they struck many people as rather irrelevant. "His buildings are incredibly interesting intellectual experiences," says Stern. "They wouldn't provide *me* with a living environment. They're not accommodating enough, but that's bourgeois and easily dismissed. I like qualities of association and memory in architecture. But if you want to live for a day in a sculpture, House VI is fine."

In 1978, a Michigan concrete tycoon gave Eisenman a handsome budget to create a dramatic house. He worked fanatically on the design, which set out to turn space on its side with features such as glass floors and windowless walls. But once he finished these blueprints for House X, Eisenman airily dismissed the client's construction deadline and flew off to participate in the summer-long Venice Biennale. This enraged the client, who canceled the project when Eisenman returned.

The architect was devastated. "They said, 'You're out. You don't care about us. You only care about yourself.' This blew me apart." The crisis precipitated by this setback was so severe that Eisenman not only began psychoanalysis but eventually gave up his position at the Institute and even left his wife: "All the things I thought were real were very unreal."

ON A HUMID SEPTEMBER NIGHT, EISENMAN IS HAVING dinner at the East Village restaurant Siracusa with Jacques Derrida, Jeff Kipnis, Mark Wigley, and Carlene Ramus, the 27-year-old architect he lives with. Derrida—a slight, dapper man with silver hair—arrives late and slips off his double-breasted silk jacket before sitting down. The eminent deconstructionist has just come from a two-hour seminar at the Grace Building, and he says he is exhausted: "The view was wonderful, but there is no air-conditioning."

"You look fabulous," Eisenman tells him. "You don't look fragmented at all."

Eisenman is very proud of his friendship with Derrida. He had been reading the man's work for years but got to know him only when Bernard Tschumi arranged for Eisenman and Derrida to collaborate on a garden in the Parc de la Villette in Paris, where Tschumi is overseeing a $200-million renovation.

Eisenman says Derrida was appalled by his work at first.

"I was surprised, not appalled," Derrida says. "I thought it was remote, untouchable architecture."

"Jacques, you said it was too bizarre, too foreign, too *étrange,*" Eisenman tells him.

"That's homage," Derrida says.

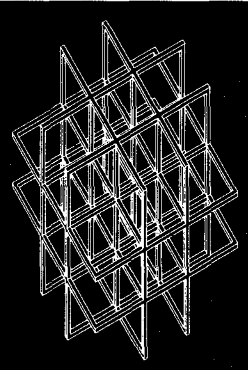
"Jacques," Eisenman says, "I have no anxiety. . . ."

"Everything I like is bizarre, uncanny," Derrida explains. "It's less uncanny now as you get more familiar with it."

Eisenman intends his designs to be uncanny. "Uncanny," in fact, is a key Eisenman word. He likes the uncanny photographs of Cindy Sherman and that classic of the uncanny *Blue Velvet.* What Eisenman particularly admires about the movie, to which he devotes entire lectures, is the way it explores how the apparently normal can fall apart to reveal the strange and the disturbing—and that it makes this nether layer intensely erotic. The scene he singles out is the one in which, during a frightening kidnapping, the action suddenly stops and one of the kidnappers sings "In Dreams," along with a Roy Orbison tape. "That scene is just electric to me," Eisenman says. "It's a 'between' thing. Between beauty and horror. It's what Edgar Allen Poe was writing about. It's the grotesque."

"Grotesque" is another key Eisenman word. He points out that the term actually originated in architecture: Grottoes—the subterranean chambers used for secret sexual and religious rituals in houses in Pompeii and other Mediterranean cities—were apparently designed to create disturbing experiences. And the grottoes of Pompeii are only one instance in a long history of disturbing architecture. The Egyptians and the Chinese put up buildings riddled with violent monsters. Sex organs and breasts were carved into the walls of Hindu and Incan temples. Gargoyles infest medieval architecture.

Such work reflected the fears and desires of the culture, and Eisenman thinks contemporary architecture should do the same. People today, he argues, require such experiences as much as the Pompeiians did. They only had to deal with the apocalyptic power of volcanoes and the social upheavals caused by ascendant Christianity. We've got nuclear weapons, the Holocaust, a hole in the ozone layer, and radio stations that play "love songs, nothing but love songs." Eisenman believes people need to be disturbed and aroused. They need architecture that is grotesque and uncanny as well as architecture that is comforting. It's therapeutic. "My work has nothing to do with beauty and comfort," he says. "It's dislocating; it's not serene. It takes risks. People like risk."



"IT'S A 'BETWEEN' THING," SAYS EISENMAN ABOUT *BLUE VELVET.* "BETWEEN BEAUTY AND HORROR. IT'S THE GROTESQUE."

For all the time Eisenman spends attacking the "aestheticization of the banal" and "bourgeois domestic comfort," for all his insistence on architecture that takes risks, you would probably expect him to live in some outlandish deconstructivist house, like the one Frank Gehry lives in. But no. It comes up during dinner at Siracusa that Eisenman and Ramus split their time between a cozy apartment in the West Village and a cozy little cottage in Princeton.

"You've got to see his place," says Jeff Kipnis. "It's like *Cinderella.*"

"*Snow White,*" Eisenman corrects him.

The cottage, which is next to the house Albert Einstein lived in while at Princeton, is 200 years old. Made of white-painted bricks, it has leaded windows and, like the dwarfs' cottage in *Snow White,* a stone hearth and wooden mantel.

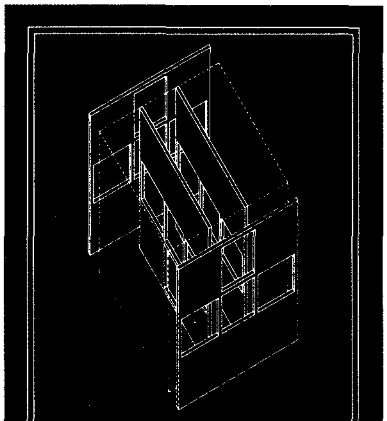
"It's perfect for two people," says Ramus, who has short blonde hair and is primly dressed in a blue sweater and pearls.

"It's dangerously cozy," says Mark Wigley.

"We all live in cozy places," Derrida observes. He confesses that he himself owns a hopelessly middle-class townhouse condominium in Paris.

I tell Eisenman that I'm surprised he would go for cuteness and quaintness.

"Look, it doesn't disturb me if *you* want to live in a nightmare," he says. But *he* doesn't. Unlike the modernists, Eisenman explains, he does not believe that his architecture represents the only true path. He's just offering up possibilities. He's keeping the debate going. He wouldn't want to live in a house he designed himself—and he doesn't need to justify his position. It's just another of those irreconcilable facts he lives between.



EISENMAN DOES NOT BELIEVE HIS ARCHITECTURE IS THE ONLY TRUE PATH. HE'S JUST OFFERING UP POSSIBILITIES.

THE CONVERSATION TURNS TO ALL THE heat the deconstructionists are taking these days. Derrida, who is Jewish, has had to grapple with the revelations that his fellow-deconstructionist, the late Paul de Man, wrote about the "Semitic infiltration" for a pro-Nazi Belgian journal during the forties. Philip Johnson is under attack, too. Johnson, whose Fascist youth is well documented, has allied himself with the deconstructivists by helping organize the MOMA show, by claiming that deconstructivist architecture is replacing postmodernism, and by undertaking several deconstructivist buildings of his own.

Those who feel threatened by deconstruction have suggested that it has a kind of nihilistic quality: Deconstructivist architecture looks nihilistic; philosophical deconstruction challenges the ground by which people make moral and ethical judgments. De Man's association with deconstruction, together with Johnson's more tenuous link, has given the movement's opponents the opportunity to claim it has a Nazi coloration.

Eisenman thinks Johnson's youthful fling with Fascism can be understood as a product of the times. After all, in the early thirties Mussolini commanded a certain amount of respect in the United States. This is more or less the way Derrida rationalizes de Man's involvement with the Nazis. "There are thousands of people in that position," Derrida says. "Paul de Man was singled out because of deconstruction. It is an attack on deconstruction. All these articles said, 'Deconstructionist, deconstructionist.' "

"Philip reread the articles," Eisenman says, referring to Johnson's pieces in the late thirties for the scurrilous right-wing periodical *Social Justice,* in which he complained about, among other things, the Jews of Poland. "He thinks there's nothing wrong with them."

Eisenman makes a gagging noise to indicate his disagreement. He doesn't try to excuse Johnson for his past, but he doesn't let it interfere with their relationship, either. People in the architecture world wonder at times why Peter Eisenman, who is Jewish, is so close to Philip Johnson. But unlike many architects, who consider Johnson a pariah, Eisenman thinks he is brilliant. He admires Johnson's energy, his love of ideas, his intellectual nimbleness, and his "playful" approach to architecture. Johnson has also always been a great supporter of Eisenman's and in the wake of the House X disaster lent him $10,000.

But now it is time to order. Eisenman recommends the pasta with garlic and sun-dried tomatoes. The subject of the Wexner Center is broached.

"You've got to come to Columbus," Eisenman tells Derrida. "Have you ever been surprised by your writing? I look at this building and say, 'Wow! I did that?' I can't believe that I did it."

I'M EXHAUSTED. I'VE SPENT THE WHOLE DAY DEALING with reality," Eisenman says. It is a Thursday night in Columbus, Ohio. Eisenman has just flown in from Pittsburgh. The president of Carnegie Mellon was pleased with the Boolean-cube design. Eisenman has spent most of the day with a Pittsburgh contractor "costing out" the project. The contractors—real lunch-pail types—were fascinated by the scheme. "They were going bananas over the cubes," Eisenman says. "They were really getting off on it. They were saying, 'This is fantastic.' "

The next day, we tour the Wexner Center's construction site. It is, as Eisenman promised, a "wild" building. A long, gridded spine connects with two pre-existing buildings, and so, instead of one building standing alone, the Center forms a kind of assemblage of structures. There are brick turrets that refer to an armory previously on the site. But the turrets appear to be splitting apart. There are archways, but they have been left incomplete. And the entire five-story, 516-foot-long structure emerges from the ground on an angle. Inside, it has a wealth of Eisenmanesque details—a column in the middle of the main staircase, another staircase leading nowhere, a cantilevered beam jutting into the middle of a room, seemingly pointless little nooks and crannies, and a theater with canted, uneven walls. But the building doesn't have the angst-ridden, neurotic feel of a lot of deconstructivist architecture. Instead, it has a kind of mischievous spirit that seems almost postmodern.

"The first time I saw the drawings, I didn't understand it," says Jim Smith, the contractor, as he stands in the middle of the sloping gallery that runs the length of the building. Now he thinks it's the cat's pajamas. "For me and for the 190 men on the job, we know we're not going to get a chance to do work like this again."

In one of the crowning ironies of his "in between" life, Eisenman the radical theorist says that people here in the valleys and plains of the heartland are more responsive to his work than are East Coast intellectuals. (Eisenman's only building in New York City is a Brooklyn fire station.) "I would never have built the Ohio State building at Harvard, Yale, or Princeton," he says. "The faculty and administration would have been too outraged. It would have been torn apart."

Now, it could be argued that the people out here are simply less responsive to all architecture, that they don't really pay attention to what goes up. "If it had happened in a more sophisticated community, there would have been more analytical discussion about the building," says Jonathan Green, the Ohio State professor who has overseen the project. But that's not how Eisenman sees it. "They're more willing to take risks," he says. "I'm thought of as this theoretical noodge. But I'm middle-class. And the middle-class people out here really love my work."

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A DILEMMA GROWS IN BROOKLYN

STARRETT CITY FIGHTS TO KEEP ITS QUOTAS AND ITS RACIAL MIX

BY PETER HELLMAN

At play outside the housing complex.

Photograph by John Chiasson.

IN THE FALL OF 1977, A YOUNG COUPLE named Saundra and Joseph Percival applied to rent an apartment at Starrett City, a new Brooklyn housing complex five miles west of Kennedy airport. At the time, the 46 red brick towers of the 5,881-unit development—the nation's largest subsidized rental-housing project—were filled with thousands of empty apartments. Yet none was available to the Percivals. They were turned down because they are black. In a perplexing twist on all-too-familiar discrimination patterns, Starrett City had rejected the Percivals because management was determined to integrate the community.

Today, Starrett City is that American rarity, a thoroughly and harmoniously integrated development. Sixty-two percent of its apartments are rented to whites, 23 percent to blacks, 9 percent to Hispanics, and 6 percent to Asians or other minorities. Racial balance is maintained not only in each building but on each floor. Pride of place shows up in well-tended lawns, walls free of graffiti, a low crime rate, and two on-site public schools that are far superior to any in neighboring, burned-out East New York.

Remarkably, Starrett City is just one exit down the Belt Parkway from Howard Beach, where the mere presence of blacks one infamous night resulted in a fatal racial confrontation. But what's even more remarkable is that at the very time one federal court is trying to force integrated housing on Yonkers, another federal court, in Brooklyn, has issued an order that may well end integration at Starrett City.

The problem at Starrett City, as the Percivals discovered, is not integration itself but how integration was achieved—and how it is maintained. The tool used, regenerated out of the discriminatory past, is a racial quota. Management prefers to call it, only slightly less bluntly, "race conscious" renting. Ever since the rental office opened fifteen years ago, many more blacks than whites have applied. The single largest group of them lives within walking distance of Starrett City, in East New York. But they and all other blacks must wait for apartments up to eight times as long as whites so that the white majority can be preserved. (Today, blacks typically wait four years to get in.) Without that white majority, unhappy experience shows, the dreaded "tipping" phenomenon occurs: Whites flee and blacks replace them, segregating or resegregating the housing stock. Nobody can say for sure at what point tipping starts. Experts hired by Starrett City estimate it will happen when more than 40 percent of the tenants are minority.

Saundra and Joseph Percival, both professional nurses, weren't interested in Starrett City's greater goals or the tipping point. They just needed an apartment. "I don't know if you've ever looked for a place to live in this city," says Saundra Percival. "It's a difficult thing to go through." It was especially galling when a co-worker rented an apartment at the development "over a weekend."

In 1979, the Percivals joined four other rejected applicants in launching a class-action suit against Starrett City, charging racial discrimination. The suit has long since been settled, and the Percivals have moved elsewhere. But the legal battle has continued ever more fiercely to this day, now having reached the U.S. Supreme Court. At issue is whether the end (integrated housing) justifies the means (racial quotas). It is the sort of thorny question that makes social progressives acutely uncomfortable and has forced militants on the far left and far right—people who normally can't countenance one another—into unaccustomed alliances. Oddly, Starrett City itself remains an island of quiet in the eye of the storm. Whites and most blacks prefer things as they are. Their wishes, however, don't count for much. What counts is how the courts interpret the law.

THE PRINCIPAL ADVERSARIES in the battle of Starrett City are two exceptionally combative and determined men. One is 54-year-old Robert Rosenberg, a Bronx-born, nonpracticing lawyer who has been general manager of the development since construction days. Starrett City is very much his baby. He is the one who frets when the lawns turn brown and who still signs piles of company checks ("Do we have a check-signing machine? You're looking at it"). Though 20,000 tenants know him as landlord, Rosenberg keeps a listed telephone number. He hopes the day will come when quotas are no longer needed to keep Starrett City integrated. In the meantime, he is determined to keep them.

On the opposite side is 46-year-old William Bradford Reynolds, the powerful Assistant U.S. Attorney General for civil rights. Throughout the Reagan years, Reynolds has been the administration's point man in its effort to dismantle affirmative-action quotas, many of them put in place when Jimmy Carter was president. Normally, those quotas help blacks. By fighting them with special vigor at Starrett City, where they benefit whites, Reynolds can show that his hatred of quotas is pure. At times, he has taken his campaign out of the sanctum of the courts straight to the public. On Martin Luther King Day, he preached against housing quotas at a Harlem church. On *Donahue,* he has compared Rosenberg to George Wallace standing in the schoolhouse door.

So far, Rosenberg has been trounced by Reynolds, who personally journeyed to federal court in Brooklyn last year to argue the government's case against quotas. On appeal, Rosenberg lost again. Sometime this fall, the Supreme Court will announce whether it will hear his final appeal. If the high court refuses, racial quotas will end at Starrett City. With so many more blacks than whites on the waiting list, "tipping" is probably inevitable. Oscar Newman, a consultant to management, predicts that Starrett City would quickly become "an overwhelmingly minority development."

THE UNPROMISING 153-ACRE landfill that became the site of Starrett City was at one time supposed to be the home of a cooperative-apartment complex called Twin Pines Village. Its sponsor, the union-backed United Housing Foundation, was also building Co-Op City in the Bronx. By 1971, United Housing found itself stretched too thin. Though it had the promise of a $308-million mortgage from the state, as well as interest and rent subsidies from the federal Department of Housing and Urban Development, the foundation did not have the cash to finish the project.

A small cadre of rich investors stepped into the breach, led by Disque Deane, the real-estate genius of Lazard Frères. Deane had shown his partners at the investment-banking firm how to save millions of tax dollars by investing in subsidized housing—then the best tax shelter available. The catch was that it had to be rental housing. In short order, the city, state, and HUD had agreed to turn Twin Pines Village cooperatives into Starrett City rentals, named after the big construction firm that built the development.

The man picked to bring Starrett City on line was the gruff, energetic Rosenberg. As a first-deputy housing commissioner under Mayor John Lindsay, Rosenberg had broken all records for producing subsidized and city-assisted housing—more than 25,000 units, by his count. "Before I came, developers were always pushing the city to move faster on getting these projects into the ground," he says. "By the time I left in 1973, my office was pushing *them* to move faster."

Rosenberg's real challenge was not to build Starrett City but, in an era of accelerated white flight from the city, to integrate it. That was his mandate from the Board of Estimate, under intense political pressure from Canarsie, the mostly white, conservative community just across a reedy patch west of the site. "Everybody was promising that Starrett City would be integrated," says Rosenberg. "But they didn't have the least idea how to do it. I knew how."

The first step Rosenberg took was to suspend construction where it had begun—at the north end of the site, where the project met East New York head-on. Prospective white tenants driving through this prime case of severe urban blight weren't likely to be put in a renting mood. So Rosenberg insisted that construction be started at the site's deserted south end, where prospective tenants could drive straight into the site from the Belt Parkway. The problem was that neither electrical lines nor water pipes had been installed at the south end. Bringing them from half a mile away, as Rosenberg insisted be done, cost Starrett City's investors an extra million dollars.

Rosenberg concluded that architect Herman Jessor's foursquare design for the 46 towers was too pedestrian—something that might play well in Moscow but not in New York. It was too late to change the basic design, but Rosenberg enlivened the lobbies with ceramic tiles and added dishwashers to the kitchens. As the ultimate middle-class come-on, he built an enormous recreation center, complete with Olympic-size indoor pool, a smaller pool, a first-class gym with workout rooms, and four outdoor and six indoor tennis courts. "I *didn't* hire Jessor to design it," says Rosenberg, showing off the glamorous facility. "Can't you tell?" So impressive is this $6-million recreation center that one barely notices that directly across the street, behind a concrete fence, is a gargantuan municipal sewage-treatment plant.

Not least of Rosenberg's challenges was to persuade people to move into the 75th Precinct, which has one of the city's highest crime rates. That meant setting up a private security force. Once again, Rosenberg had his own way of doing it. "I didn't want rinky-dink guards," he says. "I wanted real peace officers." Under state law, "peace officers" carry guns and make arrests just like regular cops. They are paid more than guards, but Rosenberg refused to stint. Next came patrol dogs—a whole kennel of large German shepherds located behind Starrett City's generating station. "They do lots of things a man can't do in a vast space like ours," Rosenberg explains.

ROSENBERG THOUGHT HE had done more than enough to attract whites to Starrett City. They could have high security, low rents ($314 for a three-bedroom apartment with balcony and free electricity!), and luxury amenities unheard of in other subsidized housing projects. But the lure of suburbia was too strong. Whites weren't buying the package. Two months after opening the rental office in November 1973, Rosenberg saw he would have an all-black project unless he instituted racial quotas. "To me, as a Jew, quotas have always been a way to keep me out," he admits. "It was a desperate measure."

Nothing in state or federal law specifically forbids quotas. Rosenberg knew that his toughest hurdle would be the federal Fair Housing Act of 1968, which prohibits the refusal to rent a "dwelling to any person because of race, color. . . or national origin." Rosenberg was undaunted. "I read a little extra something into the law," he says. "You can't read it in a vacuum." (Indeed, co-sponsor Walter Mondale said the bill's purpose was to replace ghettos "with truly integrated and balanced living patterns.")

Both the state and HUD accepted Starrett City's affirmative-marketing plan, which called for a tenant mix of 70 percent white and 30 percent minorities (a ratio that has steadily moved toward parity). Rosenberg points out that the state twice had to increase Starrett City's mortgage to cover the costs of carrying empty apartments during his four-year search for white tenants—to a total of $363 million. One unsubtle newspaper advertisement from 1977 trumpeted that tenants could "live the life of Riley, Cohen, and DeVito." At Starrett City, so the ads went, tenants would rediscover "Brooklyn like it used to be."

NOBODY WAS BARRED FROM living at Starrett City, of course. Some applicants just had to wait much longer than others. Most blacks accepted their place at the back of the waiting list, much as their southern kinfolk had once gone to the back of the bus. A few complained to city and state human-rights commissions, which apparently got them nowhere. More helpful was the Open Housing Center, a grass-roots organization dedicated to fighting housing bias. "We had so many complaints from eligible applicants who were told to wait that it was finally time to bring a suit," explains Betty Hoeber, Open Housing's white-haired founder. Among the people complaining were Saundra and Joseph Percival.

The NAACP joined in that suit, brought in December 1979. Rosenberg never denied the discrimination charge. In a sense, he was proud of it. Critics could attack his quota system, but, without question, it enabled Starrett City to be a fully integrated community. Betty Hoeber doesn't deny that. "It's just a terribly high price to demand of blacks," she says. "Starrett City may be pretty and balanced and all that. But look who's paying for it. Blacks have paid enough in this society."

Open Housing's suit dragged on for nearly five years before being settled. In the end, Starrett City agreed to increase its minority quota by a meager 3 percent (175 apartments). More important to the complainants was an agreement by state housing officials to push for integration of 86 other subsidized housing projects, giving preference to blacks and other minorities on Starrett City's waiting list. This was an admission that it was scant justice to crack down on Starrett City when many of those 86 other projects—spread around the city—were either totally white or nearly so.

Betty Hoeber has a reputation for being uncompromising when it comes to housing bias. Why, then, did she settle? "It had gone on for five years," she explains. "Then along came this tempting picture of other Mitchell-Lamas' [subsidized housing projects] opening up. If the state forced them to admit blacks, it could make a big difference. Financing was also a problem. We'd lost a $250,000 community-action grant from the city. We couldn't afford a long trial."

Still, even though she is on the opposite end of the political spectrum from William Bradford Reynolds, Hoeber agrees with him on Starrett City. "He takes a direct view of the [Fair Housing] Act. We do, too."

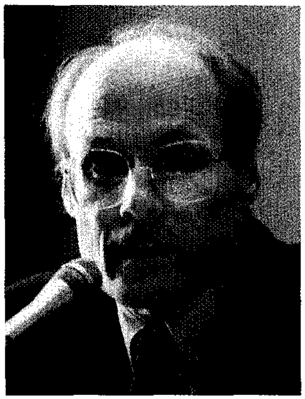
WITH THAT MAY 1984 settlement, legal peace came to Starrett City. It lasted exactly one month. In June, Reynolds sued Starrett City for violation of the Fair Housing Act. Rosenberg was galled by the timing of the suit. "We'd made many motions to include the government in the first case—on either side. We wanted them to be a party and to be bound. The judge refused. So they just looked over our shoulders. I mean, go f--- yourself, guys! I just went through a five-year case. Eight thousand minority people on the waiting list had a chance to object to the settlement. Not one of them did. How dare you come back into this case now?"

William Bradford Reynolds, a slender man with thinning hair and clear gray eyes, laughs sharply when he hears Rosenberg's complaint. "Revisionist history," he says. "It's a case I took a personal interest in, going way back, I assure you. But since we weren't party to the suit, we held our fire. We never imagined that they would simply agree to a higher percentage [of blacks]. We only zoomed in when we saw that the NAACP took a dive."

That's a hard judgment. But on the subject of racial quotas, Reynolds is a hard man. He's been especially hard on quotas that helped blacks get jobs previ-

Robert Rosenberg.

ROSENBERG'S QUOTAS INTEGRATED STARRETT CITY. REYNOLDS, FOR THE GOVERNMENT, CALLS THEM A "SINISTER EVIL."



William Bradford Reynolds.

ously closed to them. Many civil-rights groups think that Reynolds, as the chief civil-rights lawyer for the Reagan administration, has been far more zealous in attacking affirmative-action quotas than in attacking discrimination. As he says, "I have been crucified for seven years for what I believed." Now the Starrett City case has come as a cleansing gift, allowing him to fight with special ferocity against a quota that favors whites over blacks.

Historically, Reynolds says, "quotas for blacks were zero. Then they said it was okay to have 2 percent. Now, in this settlement, they ratcheted it up to 35 percent. Okay, so whites are more comfortable with that number. But whatever your comfort level is, it's wrong. It's still the same sinister evil." Reynolds thinks he's defined the "real nut" of the Starrett City case: "Does federal housing law tolerate discrimination by race to achieve overarching integration? No—it does not. It does not tolerate doing what it is unlawful to do. To tolerate what it condemns, that's oxymoronic."

Not everyone agrees with Reynolds that the law won't tolerate discrimination to achieve integration. In the landmark *Brown* v. *Board of Education* school-desegregation case, the courts relied heavily on the work of Dr. Kenneth Clark, a black social psychologist. He now opposes the government as an expert witness for Starrett City. "In my opinion," he writes in court papers, "management is not engaging in arbitrary discrimination when it vigorously carries out a plan to create and maintain a racially integrated community. The only alternative is continued segregation; that would be a clear-cut victory for racism."

Morris Abram, the distinguished constitutional-rights lawyer who first represented Starrett City, is another figure whose views seem challenged by the case. (Now in semi-retirement, he has been replaced by Jay Topkis, the pugnacious litigator who kept Spiro Agnew out of prison.) Abram won appointment to Ronald Reagan's civil-rights commission because he is a foe of affirmative-action quotas—just like Brad Reynolds. Yet he defended racial quotas at Starrett City. Where Abram parts company with Reynolds is in interpreting federal civil-rights law. "The 1968 Fair Housing Act is clearly designed to advance the cause of integration," Abram says.

Abram also points to previous court decisions involving the Seward Park public housing project on the Lower East Side of Manhattan. In that case, *Otero* v. *New York City Housing Authority,* the courts ruled that a newly built public housing project could indeed be "rented-up" to capacity by a racial quota. The final "blend" envisioned for the Seward Park project was meant to approximate the half-white, half-minority composition of the surrounding neighborhood.

DESPITE *Otero,* FEDERAL judge Edward Neaher ruled against Starrett City in May 1987, stating that the Fair Housing Act prohibited applicants from being treated differently because of their race. He rejected Starrett City's request for a trial and entered a summary judgment for the government.

His ruling was upheld last March by a divided U.S. Court of Appeals, which, among other things, distinguished the *Otero* case by pointing out that the quotas at Seward Park were temporary; once the project was filled, the quotas were removed (today, its racial composition reflects its neighborhood's). In his ringing dissent, Judge Jon Newman wrote, "I do not believe that Congress intended the Fair Housing Act to prohibit the maintenance of racial integration in private housing."

In appealing the case, Rosenberg has enlisted a number of allies. The most startling is the NAACP, which less than a decade before had been battling Starrett City. Hazel Dukes, state chairwoman of the NAACP, has not explained her organization's reversal. But apparently the NAACP has decided it prefers to see Starrett City remain a model of integration. Rosenberg also got a boost from Jesse Jackson, who made a campaign stop at Starrett City last spring. Speaking to a crowd of 500 in the gym, Jackson said, "I

Photograph: bottom right, David Burnett/Contact Press Images.

support you in your suit and in maintaining a basic balance of people living together. It is important that children in their formative years learn how to live together."

Can anybody guess which side of the Starrett City issue Ed Koch is on? "So what if the project becomes all black?" asks Koch. "You're either for or against quotas. . . ." Rosenberg claims that the mayor's advisers have pleaded the other side of the issue, but Koch is adamant. "When you say 'quota' to Jewish guys of his generation," says Rosenberg, "they automatically think that they won't get into Yale. It's visceral." Except when it comes to Starrett City, Rosenberg feels the same way.

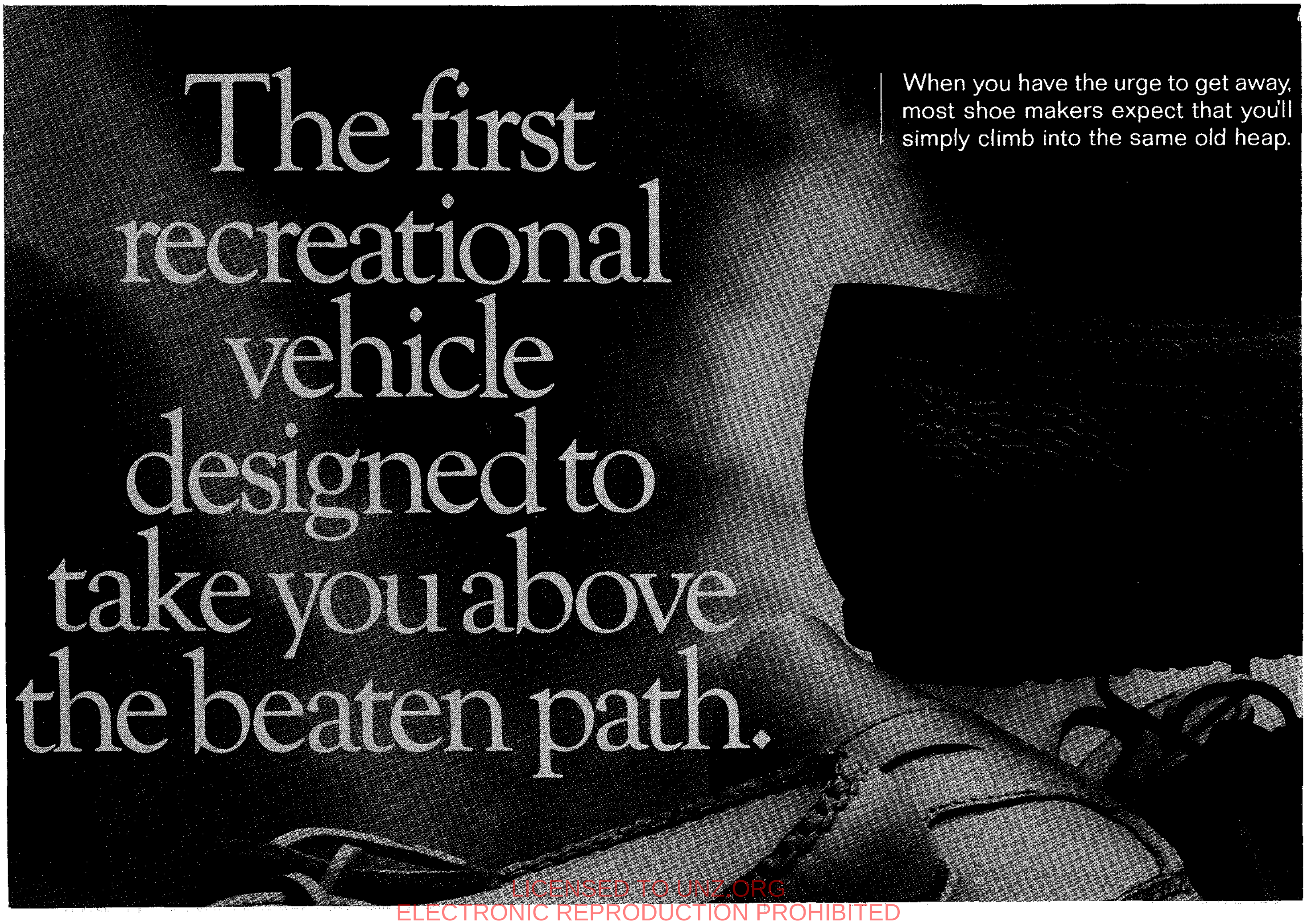
In the court battle over Starrett City's quotas, the voice of its residents is largely ignored. Whites unquestionably favor the status quo, and so, apparently, do most blacks. When Kenneth Clark surveyed 300 black residents in 1980, three out of five reported that "living in an integrated community is important or very important to themselves and their households." But Dr. Clark also found "deep-seated conflicts and ambivalence" on how to keep the racial mix. When asked whether management should "regulate the selection of tenants by race in order to maintain Starrett City as an integrated community," 45 percent said yes.

"I don't care if I live with one quarter, half, or three quarters black," says Jimmy O'Pharrow, a black man. "To me, it doesn't matter who moves in so long as they take care of themselves. I don't want people throwing garbage in front of my door." When his previous home in the Linden Houses, a nearby subsidized project in East New York, went from integrated to segregated, "people just took off and flew away instead of fighting for the place," says O'Pharrow. He is among the great majority of blacks who believe that if Starrett City turns all or mostly black, municipal services will suffer.

'SO WHAT IF THE PROJECT BECOMES ALL BLACK?" ASKS KOCH. "YOU'RE EITHER FOR OR AGAINST QUOTAS."

It's commonly assumed that fear of tipping is confined to whites only. Clark found that middle-class blacks are also sensitive to the phenomenon. A quarter of those interviewed said that under no circumstances would they continue to live at Starrett City if "the percentage of minorities exceeded their perception of the tipping point."

Clark's findings are clear: Middle-class blacks at Starrett City want their children to grow up in an integrated environment. The point is cogently made by Joyce Peeples, a Hispanic tenant married to a black upper-level civil servant. "The way it is now, my son gets invited to bar mitzvahs and Italian weddings. If it gets to be too much of one thing here, I won't go for it. I'll be the first to move. When the whites leave, I'm not going to be left." (The Peepleses are among more than 60 families at Starrett City whose income now exceeds the limit for subsidized housing. They pay about


The first recreational vehicle designed to take you above the beaten path.
When you have the urge to get away, most shoe makers expect that you'll simply climb into the same old heap.

$1,100 per month for a three-bedroom apartment. Low-income tenants pay as little as $400 for similar apartments.)

Even more than their parents, Starrett City's children seem to favor what Jesse Jackson called their "rich multiethnic experience." As a sixteen-year-old black honors student named Tamra Williams says, "Who wants to live in a neighborhood that's all white, black, or Hispanic?" Only in a building that is integrated floor by floor, she points out, would it be possible for her to exchange English lessons for piano lessons with a Russian-émigré musician who lived down the hall. Another member of that household gave Tamra's father, Allan, chess lessons.

The irony of being among the "chosen" blacks living in Starrett City is not lost on Allan Williams. "I always say, 'Don't look at color; look to see if it's a nice person,' " he says. But in the next breath, he echoes his daughter, saying, "I don't want to live in a community that's all black or all white. If that changes here, I think it would be for the worse." What about those on the long waiting list because of their color? Allan Williams's answer is soft-spoken but firm: "It's not fair, but it's for the common good."

IT'S A LONG WAY FROM WILLIAM Bradford Reynolds's Justice Department office in Washington, D.C., to Starrett City. Does he have any concern for the wishes of the residents whose lives stand to be changed by his five-year campaign to end management's racial quotas? Reynolds returns several times to that question during a 90-minute interview. "Lots of people's lives do depend on the current arrangement," he acknowledges. "But the fact remains that one group is well housed. Another group is outside, desperately waiting to get in. It's a tough call. But if I had to decide between those sentiments, I'd be more sympathetic to those standing on line."

What if that pent-up demand tips Starrett City? "We have a commitment under law and policy to ensure that there is no segregated housing," says Reynolds. "We have single-race neighborhoods. Nothing's wrong with that so long as it doesn't come about by discriminatory means. If Puerto Ricans want to live with other Puerto Ricans, that's their right—as long as no barriers are thrown up to them. If Starrett City winds up one race, it's okay as long as nobody has manipulated them. The problem comes when we try to control every agenda so that it looks like my printout or yours."

Rosenberg pounces gleefully on this argument: "He's arguing *Brown* v. *Board of Education* all over again—that we can go back to separate but equal!"

Expert opinion to the contrary, Reynolds is far from conceding that Starrett City must tip if, as he puts it, the "artificial thumb" comes off. Whites won't necessarily flee, he believes, if the development receives the "same kind of management" and continues to attract "the same kind of middle-class people.

"I can't say it won't happen," he says. "I will say that it need not happen. I also will say that the lesser of two evils is the one that comes about because of natural conditions. But to say that tipping automatically produces deterioration—that's about as offensive as I can imagine."

Robert Rosenberg is equally direct. "Reynolds thinks we're evil," he says. "I say we're doing God's work. And he's Satan."

So far, the courts don't agree with Rosenberg. Realistically, he knows that the chances of the Supreme Court's overturning the decision of the federal appeals court are not great. But Rosenberg takes the long view. "They'll tell us to end quotas, and we'll become segregated," he says with a cold grin. "Then another court will come along and tell us to integrate. I'll be ready."

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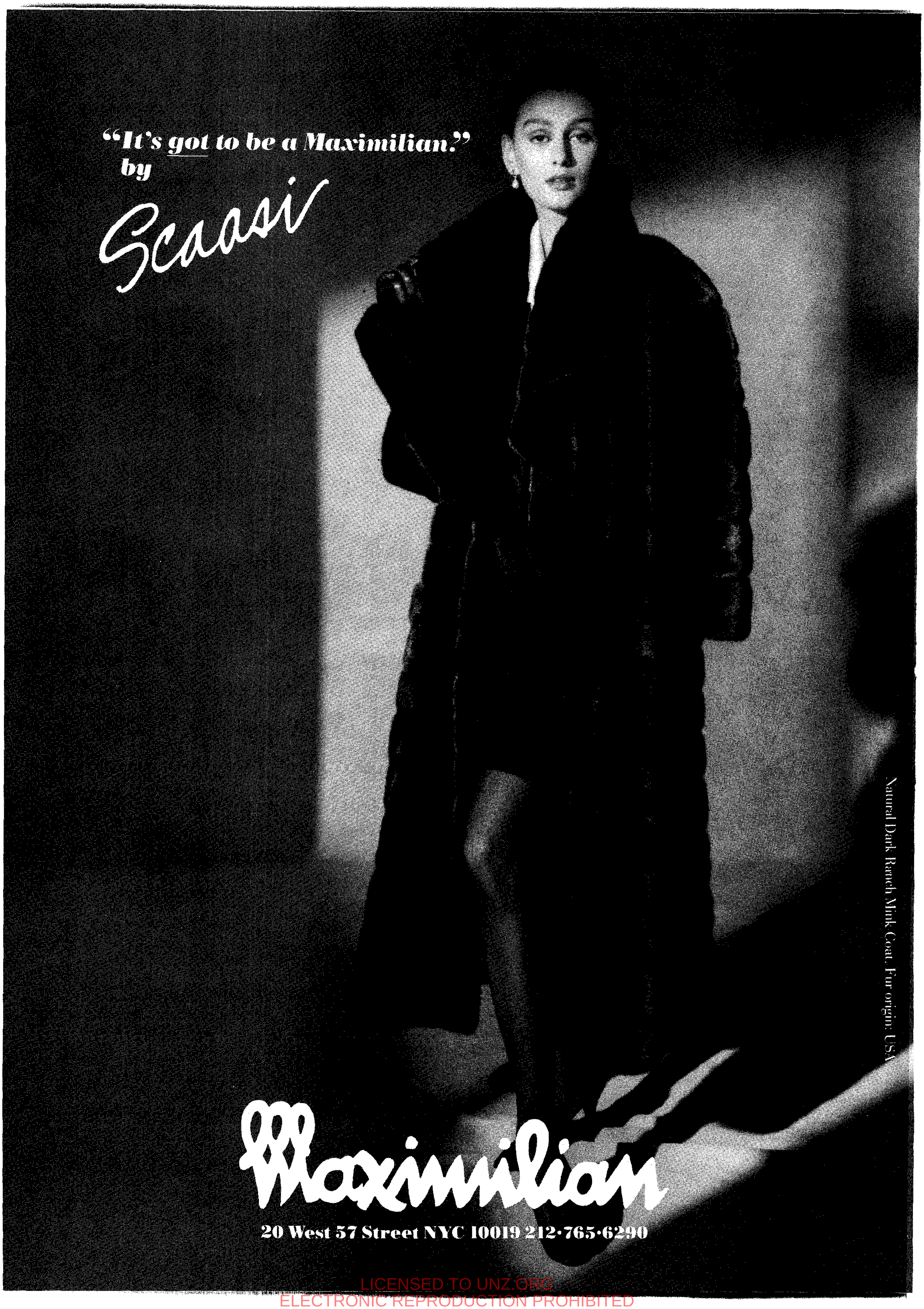
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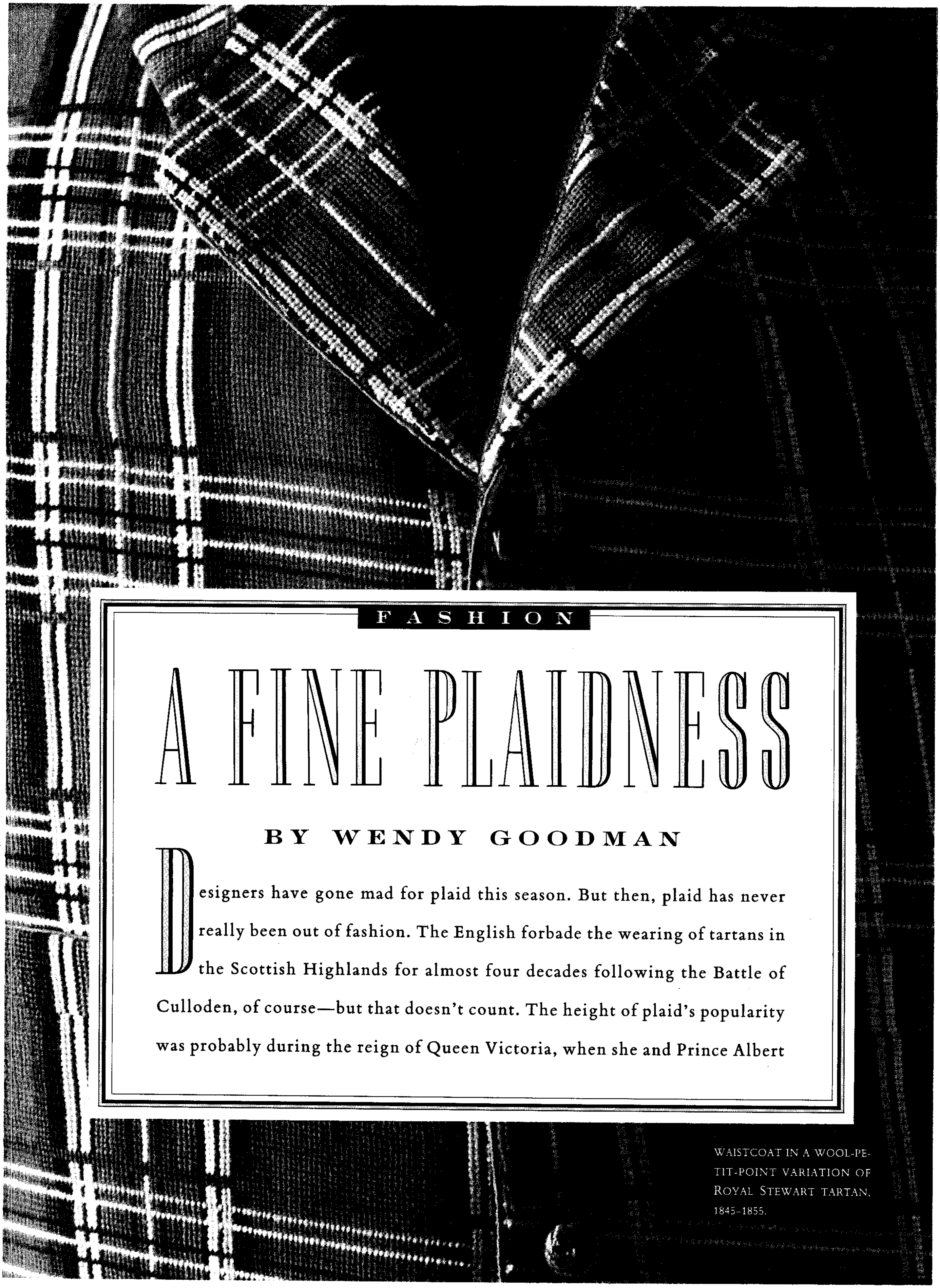
FASHION

A FINE PLAIDNESS

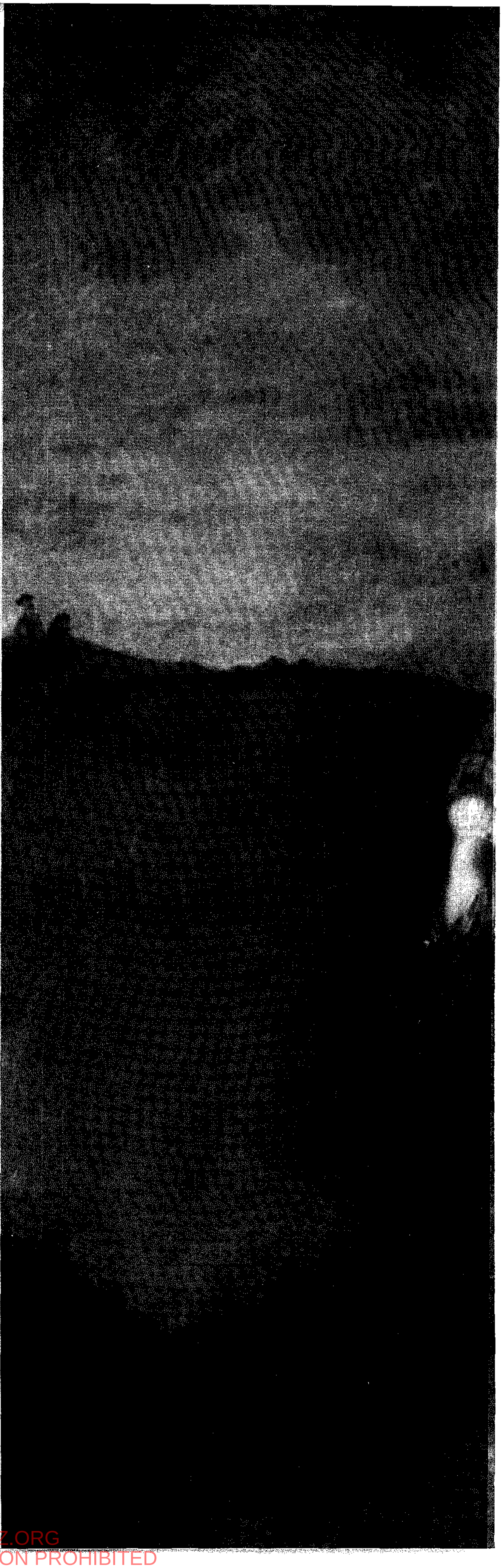
BY WENDY GOODMAN

Designers have gone mad for plaid this season. But then, plaid has never really been out of fashion. The English forbade the wearing of tartans in the Scottish Highlands for almost four decades following the Battle of Culloden, of course—but that doesn't count. The height of plaid's popularity was probably during the reign of Queen Victoria, when she and Prince Albert



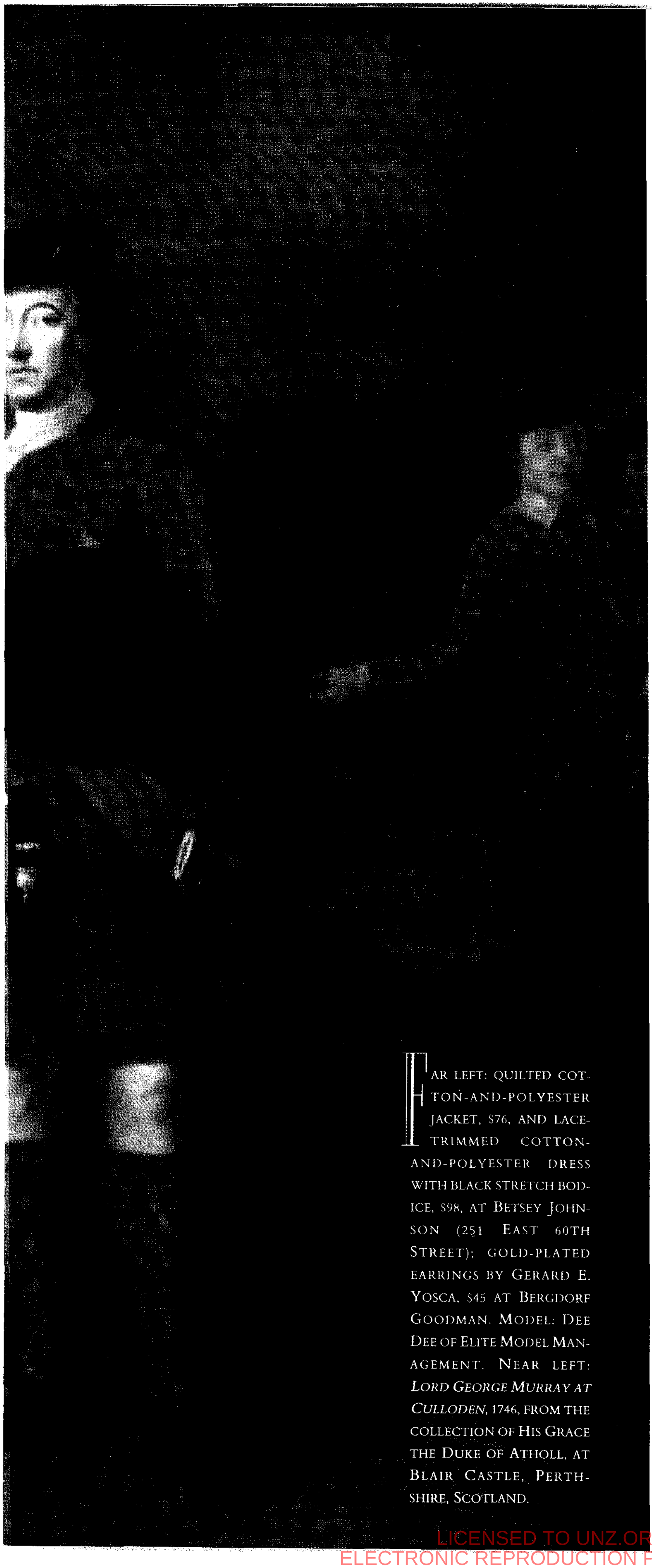
WAISTCOAT IN A WOOL-PETIT-POINT VARIATION OF ROYAL STEWART TARTAN, 1845–1855.

Mike Russ



spent their holidays at Balmoral Castle, decorating its rooms and dressing their children in tartans.

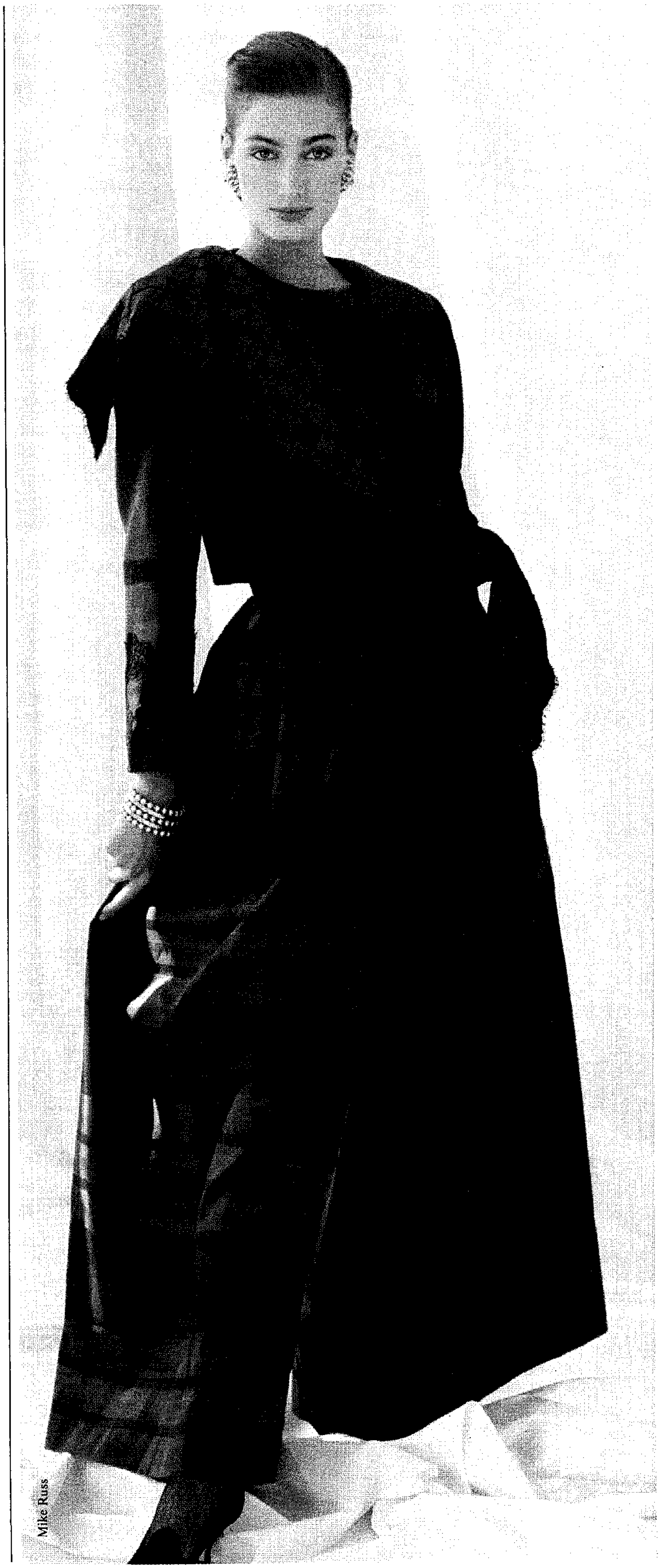
Fast forward to 1988. On October 24, the skirl of 50 bagpipes will be heard at the Fashion Institute of Technology. The pipers, from the Royal Scots Dragoon Guards, should be appropriately dressed for the occasion: a party celebrating an exhibit called "Tartan." Sponsored by John P. Dewar & Sons, the show will include a 1713 uniform of the Royal Company of Archers, a kilt worn by the Duke of Windsor, and modern styles by such designers as Yves Saint Laurent, Geoffrey Beene, and Bill Blass. "There has always been a strong plaid influence in couture clothing," says Laura Sinderbrand, who, along with co-curators Harold Koda and Richard Martin, is mounting the show. This fall, even "strong" seems an understatement.



Far left: Quilted cotton-and-polyester jacket, $76, and lace-trimmed cotton-and-polyester dress with black stretch bodice, $98, at Betsey Johnson (251 East 60th Street); gold-plated earrings by Gerard E. Yosca, $45 at Bergdorf Goodman. Model: Dee Dee of Elite Model Management. Near left: *Lord George Murray at Culloden*, 1746, from the collection of His Grace the Duke of Atholl, at Blair Castle, Perthshire, Scotland.

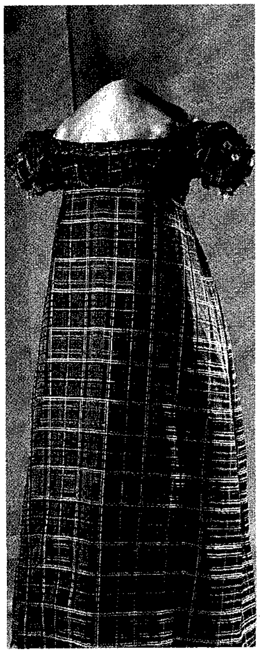
Wool dress with velvet trim, circa 1878, with restyling circa 1881. Background material from B & J Fabrics.

Michael Mundy

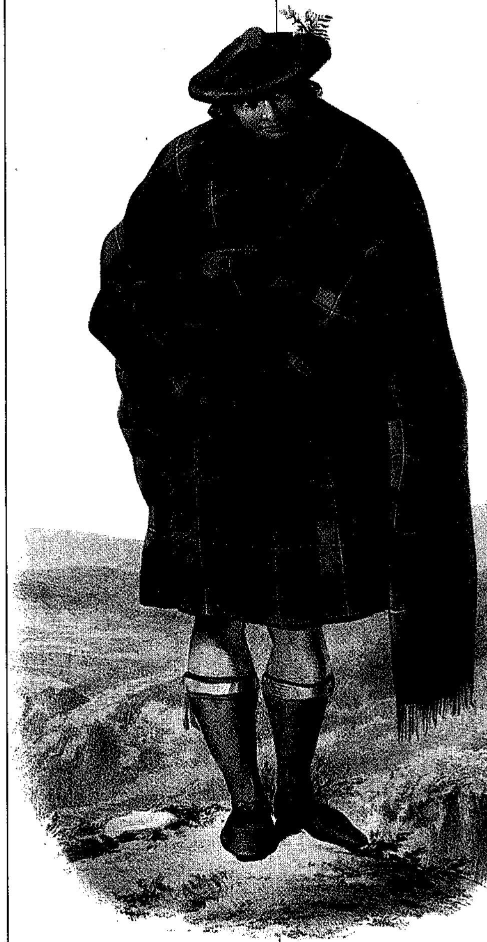


Mike Russ

Left: Wool jacket and stole and silk-taffeta pants by Bill Blass, $4,650 at Martha (475 Park Avenue, at 58th) and Saks Fifth Avenue; gold-plated earrings by Jay Feinberg, $40 at Bloomingdale's and Bonwit Teller; gold-plated bangles by Jay Feinberg, $125 and $150 at Saks; pumps by Manolo Blahnik, $365 at Barneys New York and Manolo Blahnik (15 West 55th Street). Right: Evening dress in a variation of Prince Charles Edward Stuart tartan, circa 1807.

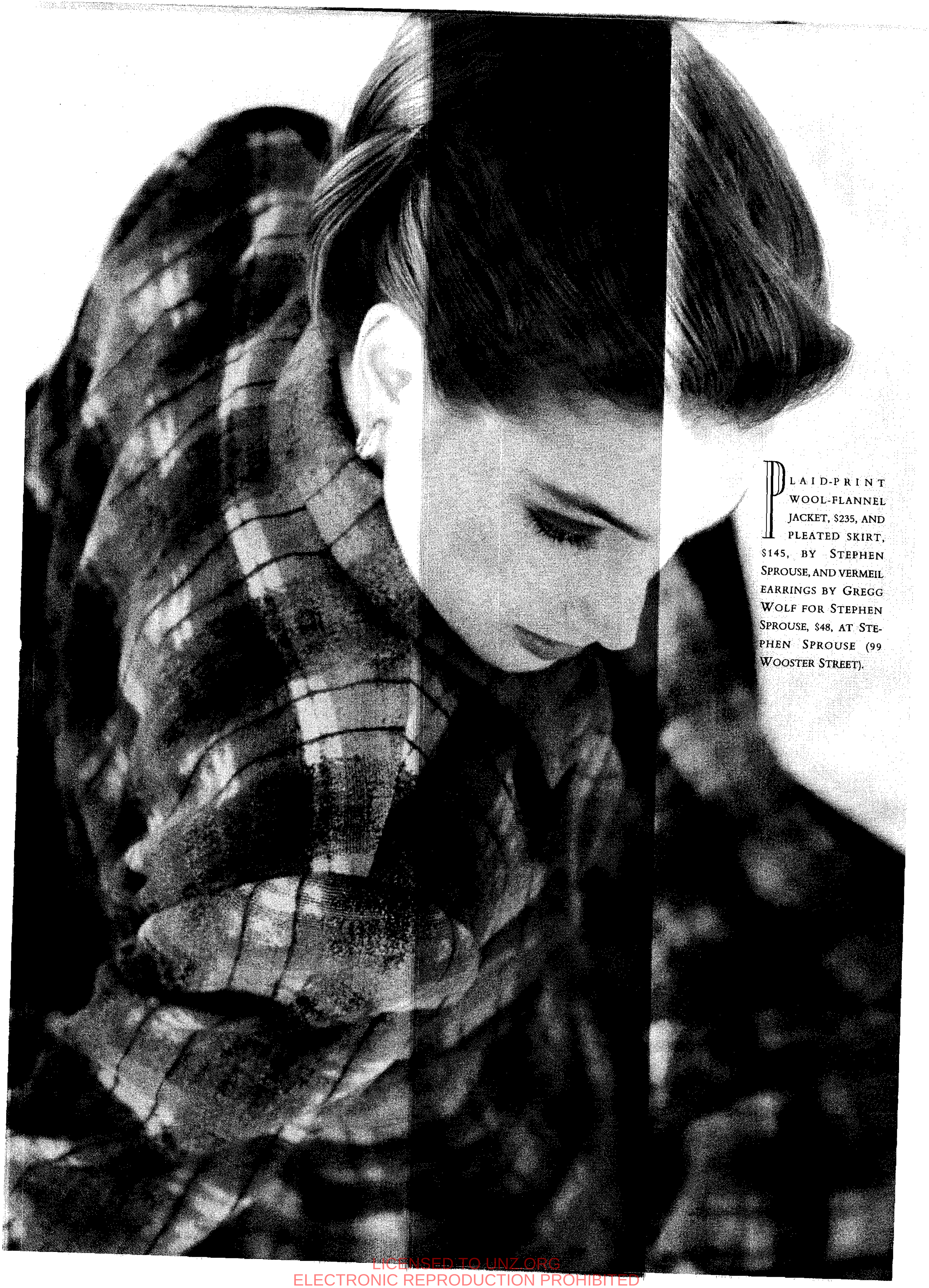


Michael Mundy

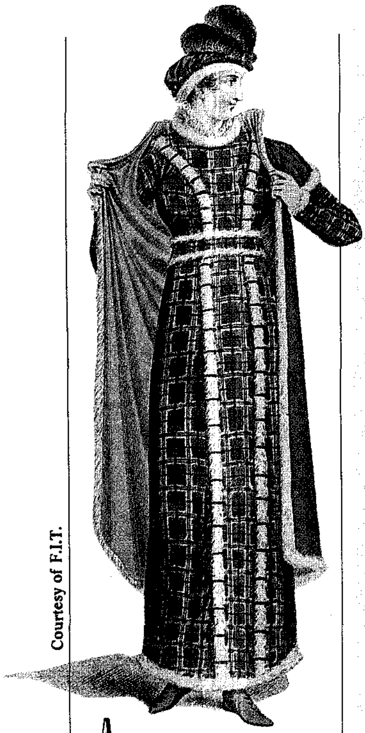


Courtesy of Fashion Institute of Technology (F.I.T.)

Mac Lennan tartan; illustration by R. R. McIan from *The Clans of the Scottish Highlands.*

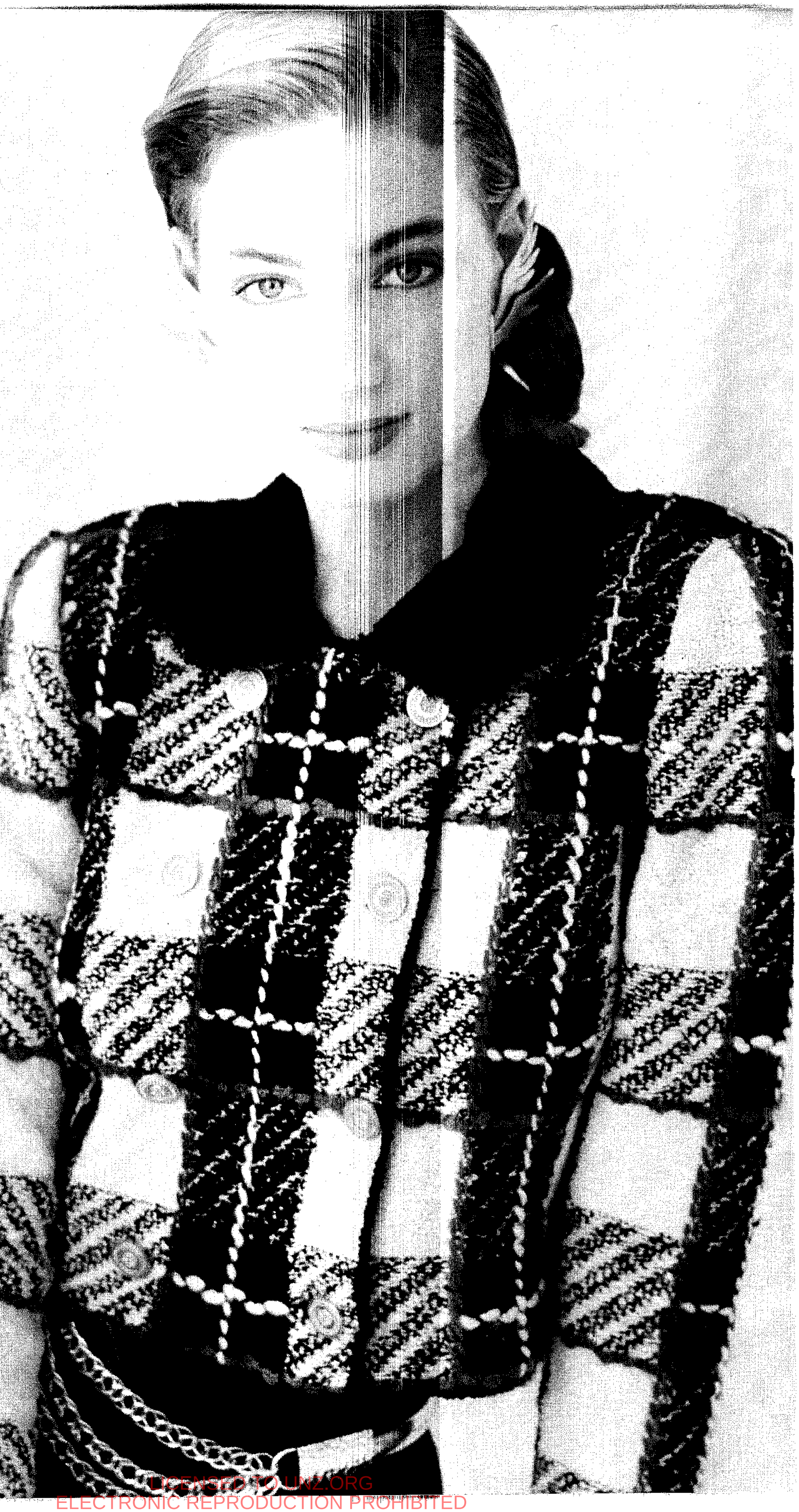


PLAID-PRINT WOOL-FLANNEL JACKET, $235, AND PLEATED SKIRT, $145, BY STEPHEN SPROUSE, AND VERMEIL EARRINGS BY GREGG WOLF FOR STEPHEN SPROUSE, $48, AT STEPHEN SPROUSE (99 WOOSTER STREET).

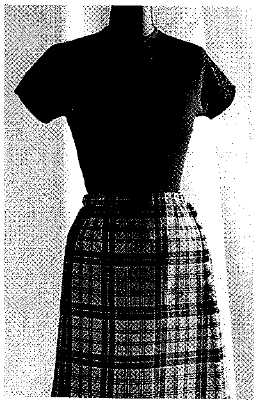


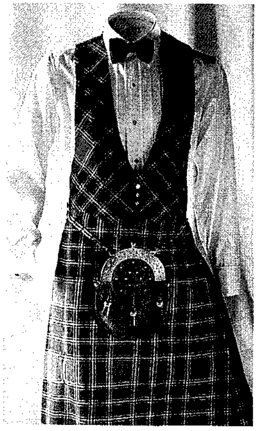
Courtesy of F.I.T.

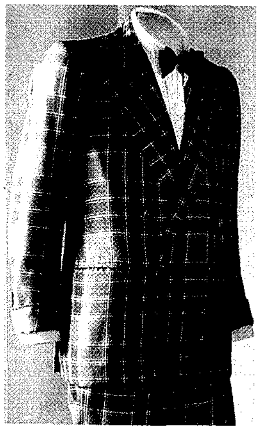
ABOVE: MORNING WALKING DRESS, ILLUSTRATION FROM THE FASHION JOURNAL *LA BELLE ASSEMBLÉE,* DECEMBER 11, 1811; FROM THE CORA GINSBURG COLLECTION, NEW YORK. RIGHT: WOOL-BOUCLÉ JACKET AND SILK-CRÊPE CULOTTES, $2,300, AND METAL BELT, $90, BY ADOLFO, TO ORDER AT SAKS; GOLD-PLATED-BRASS EARRINGS BY HERVÉ VAN DER STRAETEN, $200 TO ORDER AT BERGDORF'S.



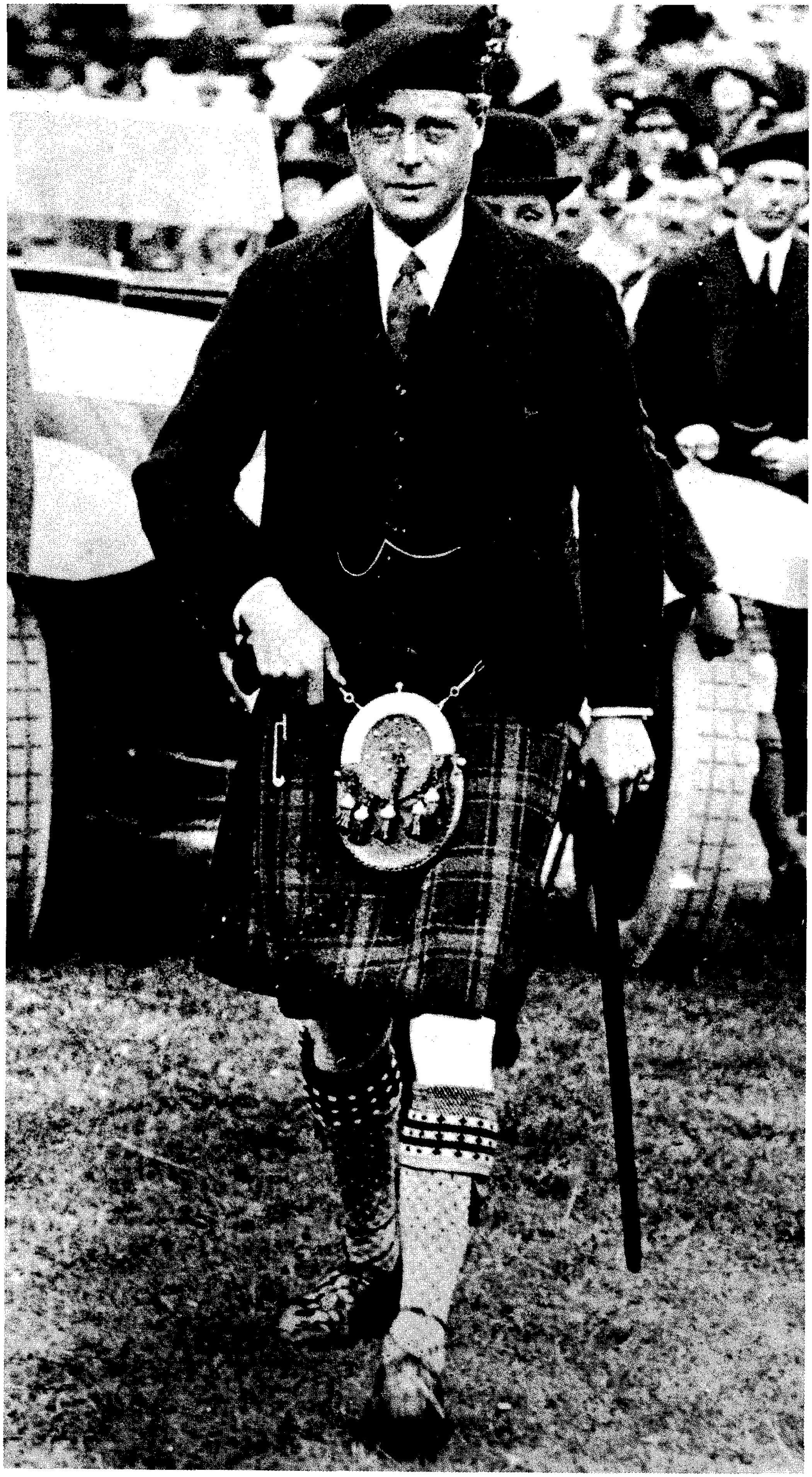
CLOTHING OF THE DUKE AND DUCHESS OF WINDSOR, LENT BY MOHAMED AL-FAYED, CUSTODIAN OF THE WINDSOR RESIDENCE IN PARIS: KILT BY CHRISTIAN DIOR, CIRCA 1940–1960, IN A VARIATION OF "OLD STEWART" OR HUNTING STEWART TARTAN; WAISTCOAT AND KILT, CIRCA 1930–1950, AND SUIT, CIRCA 1951, IN MACDONALD LORD OF THE ISLES TARTAN.







Michael Mundy



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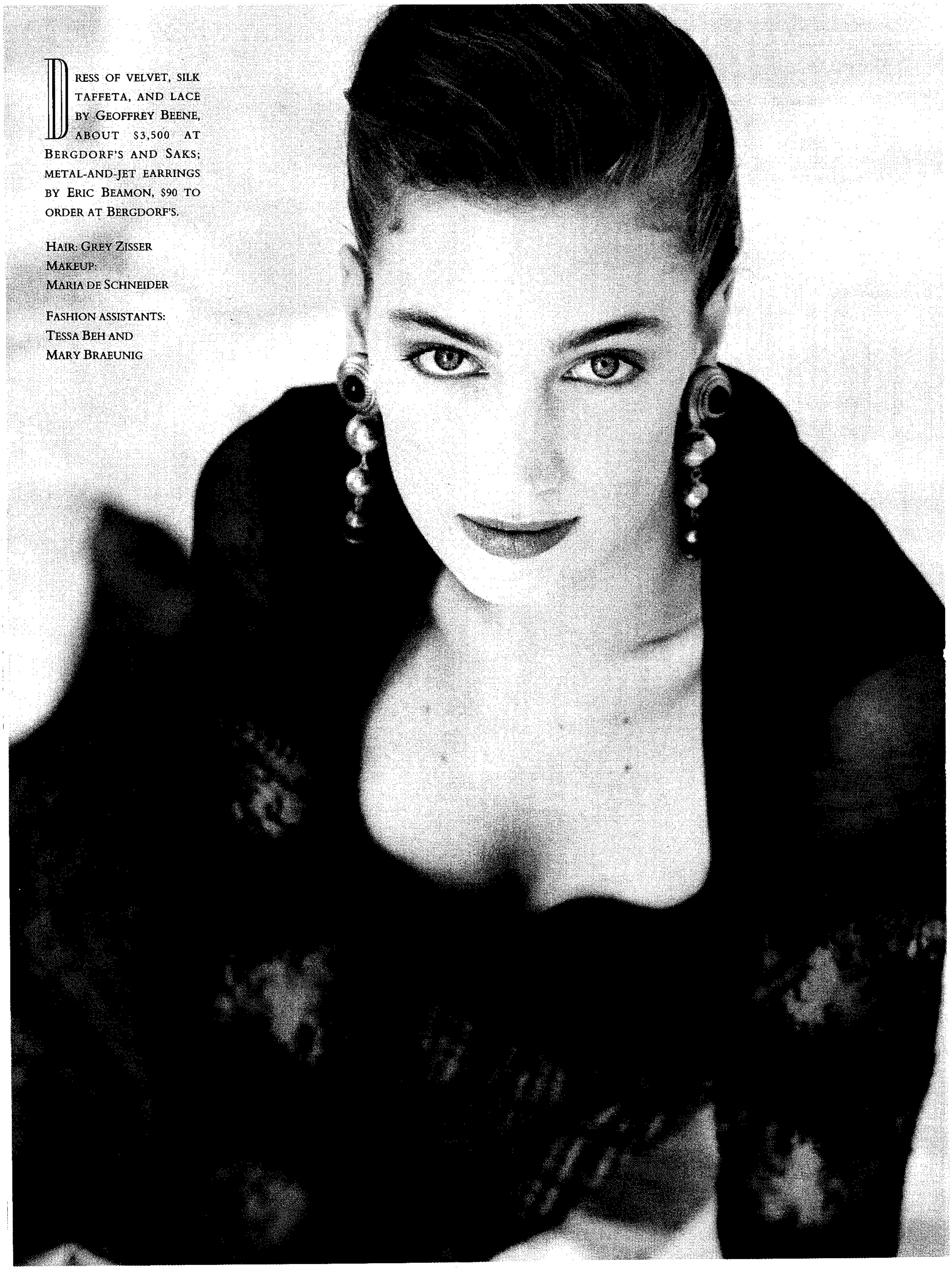

DRESS OF VELVET, SILK TAFFETA, AND LACE BY GEOFFREY BEENE, ABOUT $3,500 AT BERGDORF'S AND SAKS; METAL-AND-JET EARRINGS BY ERIC BEAMON, $90 TO ORDER AT BERGDORF'S.

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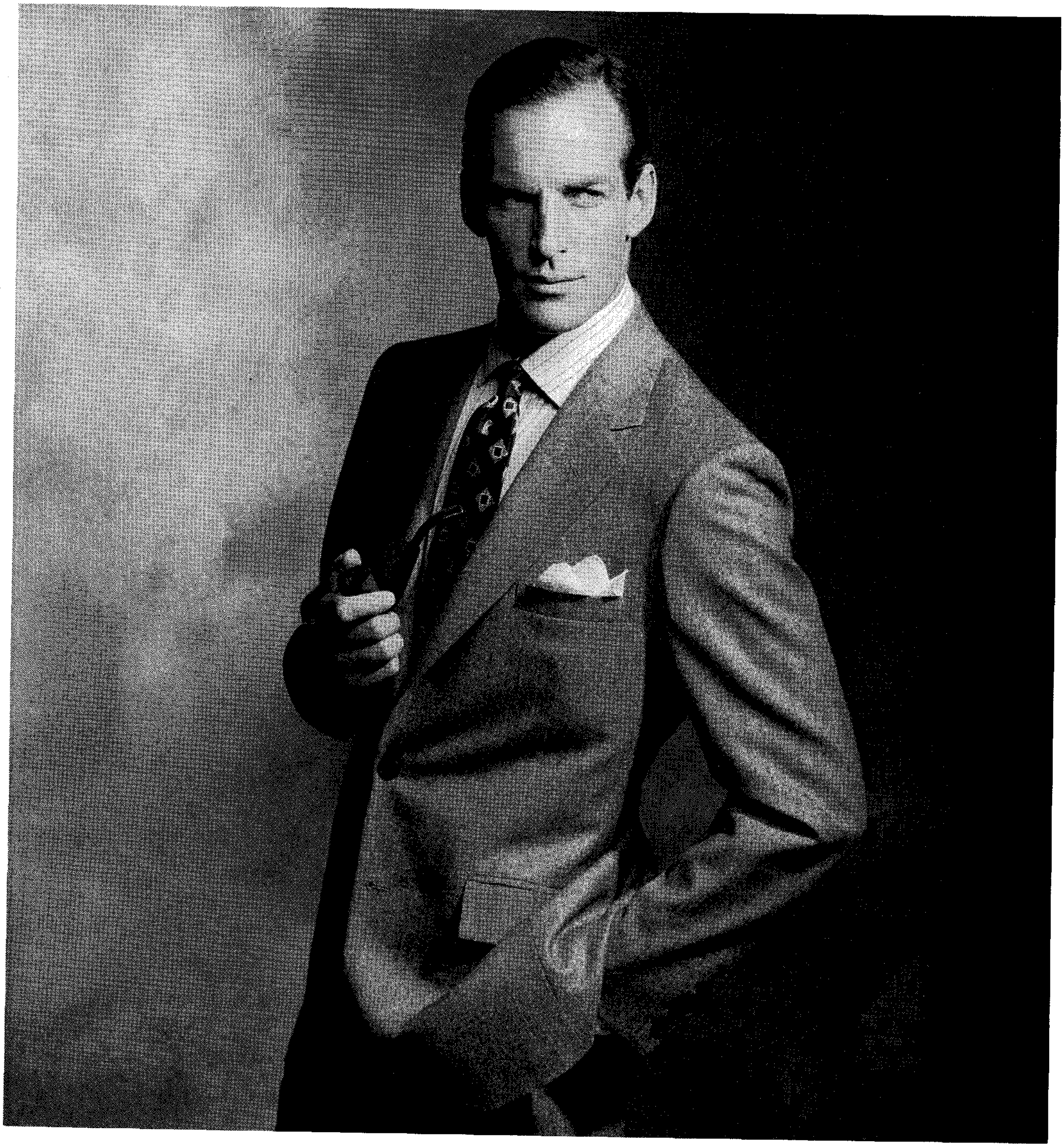

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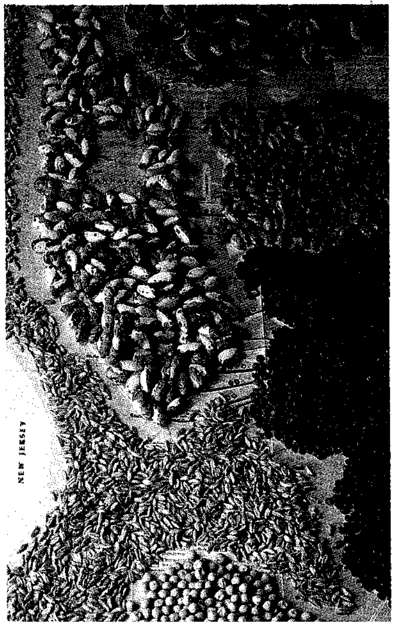
By Corky Pollan



Chilly Beans of Winter

You'll be bullish on beans with Dean & DeLuca's stock of all-American dried beans from the current harvest. They cook fast. The purple Christmas lima gives new meaning to roasted chicken, so nice with rice. Tan-and-white snowcaps are super in salad, fine as sides. Speckled rattlesnakes make good chili and won't get mushy. Pea soup made with whole peas is better than pea soup with split. From France: dark-green lentils for roasted lamb. From Italy: Farro-Spelt tastes like wild rice and groats, superb in soups and radiant in risottos (peas, beans, and grains, from $1.70 to around $5 a pound). **—Barbara Costikyan**

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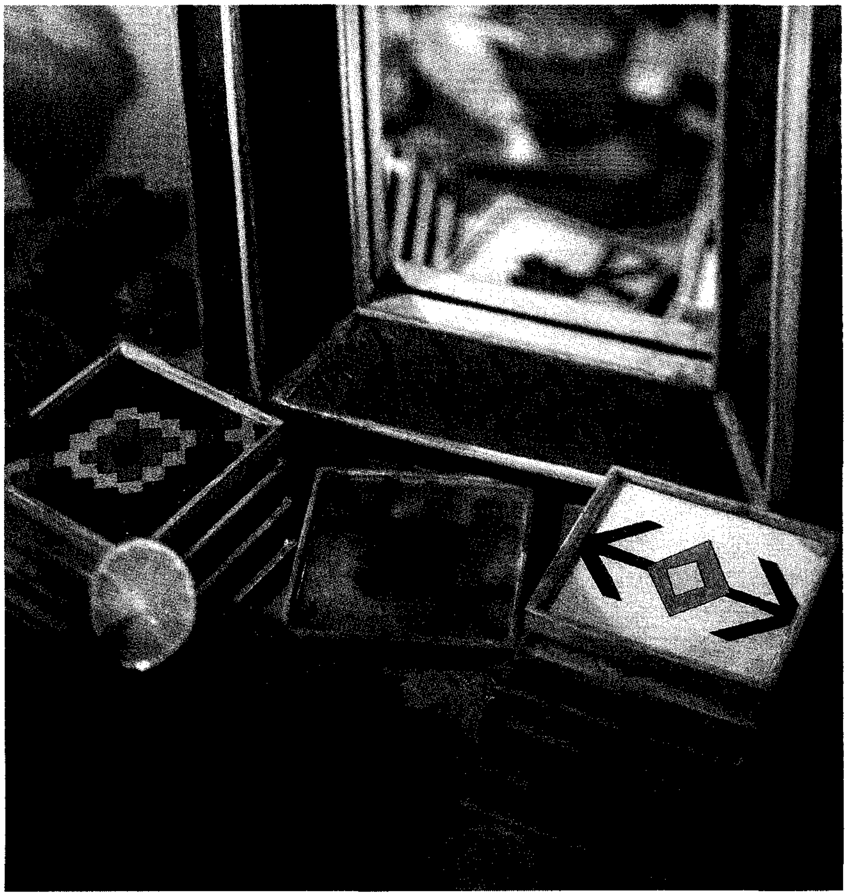

The Glass Detail

Mix the age-old Peruvian technique of painting on glass with the American Southwest's colors and patterns, and what do you get? These beguiling mirrors and coasters. The mirrors come as small as 14 by 17 inches and as large as 32 by 38 ($90 to $920); the coasters come in two sizes ($7 and $8).

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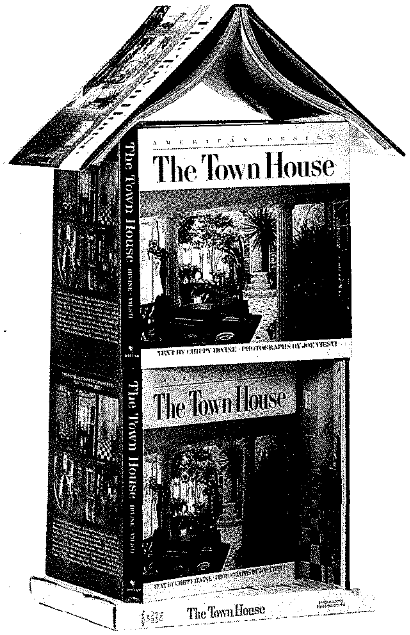

Showplace Like Home

All too often, decorating books are one-night stands—mesmerizing for an hour but nothing you'd want to pick up again. Not so Chippy Irvine's *The Town House*, the latest in Bantam's American Design series. If there were simply the fourteen pages devoted to the Sutton Place Neo-Georgian, ravishingly decorated by Mongiardino, it would still be worth buying. But there is more—eighteen other gems, to be exact. Each of these stylistically and geographically diverse town houses is a paradigm of its type, with splendid photographs supported by an informative text. The book reminds us that before the elevator took us up, there was the town house, and it was a wonderful place to live. **—Marilyn Bethany**

THE TOWN HOUSE/Bantam Books/$34.95/Rizzoli/31 West 57th Street (759-2424), and 454 West Broadway (674-1616)

Photographs: left, Mark Niederman; top and bottom, Tony Cenicola. Glasses courtesy of Pan American Phoenix.

Leaves of Class

Those with no yen to travel north to view fall's foliage can hike over to Buccellati. Here they'll find hammered-sterling-silver leaf dishes—large and small—and spoons intricately worked in the Italian Renaissance manner. And these oak, lily, rose, ivy, and geranium beauties will never fade—they'll forever serve up berries, nuts, candies, and other tiny treats (dishes, $150 and $235; spoon, $175). BUCCELLATI/*46 East 57th Street/308-2900*

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Photographs: top, David Lawrence; bottom, Paul Lachenauer.

The Insatiable Critic/Gael Greene

BRAIN FOOD

> "...At Huberts, Len Allison's culinary mixed metaphors are showcased in Adam Tihany's shimmering Japanese temple on Park..."

HUBERTS: *Intellectual cuisine and luscious desserts in an exquisite setting.*

THIS IS A BELATED GREETING TO **Huberts** in its newest, grand incarnation. I've been brooding for months, trying to decide why I am the only critic in town who's not in love with chef Len Allison's intellectual cuisine—his Oriental, Cajun, Mexican, Polish borrowings. Even intellectually, I'm not all that amused.

My fingers yearn for chopsticks as I contemplate the house's offering tonight—soy-and-sesame-scented cabbage. The fluttering of shiso leaves, the trail of miso and wasabi, the strings of daikon—all distract more often than they enhance. The celebrated mole of the beloved rabbit sausage seems a sandy mash to me. And the red-eyed rabbit carved from a green apple, with its teeny turned carrot, is a cutesy conceit I liked better in the small tearoom Huberts abandoned downtown for these uppity digs.

But the card-carrying arbiters of taste are positively gaga about the place, stars tumbling from their forks three and four at a time. Mine is the minority carp.

There has never been a better moment for genius and innovation in the American kitchen. True, New Yorkers are a bit snarly about high prices. (And the dinner prix fixe is $60 here, plus an automatic 18 percent service charge; $37.50 and $47.50 at lunch.) But still we come, loaded with plastic, more sophisticated than ever, elevating gifted chefs to celebrity Valhalla. And it's exciting to watch home talent grow, to chart the trek of Karen Hubert and her chef-husband from Brooklyn to Gramercy Park to this plush, shimmering Japanese temple on Park.

Perhaps these mixed metaphors seemed less like babel in a cozier, more modest setting. Now they sit on a pedestal, showcased in Adam Tihany's exquisite backdrop of gold-stippled walls, curving arches in Australian ash and ebonized wood, and the pale luminescence of light—green through frosted glass, or silk-filtered peach.

Take a recent dinner ($376 for our four). The captain, in his gray wing-collared shirt and bow tie (a nice hedge between tux and informality), impresses. Asked to choose the best red wine under $30, he comes up with a winner, a wonderful Groth Cabernet.

A salad of mirugai, the giant sea clam, and a rainbow of peppers is sprightly and delicious. Roquefort soufflé can be celestial—mild and creamy. And a gravlax terrine has a nice complexity of tastes and textures. But the shards of ice in the Russian ice-house soup with salmon roe are a jarring note. Pallid shrimp on smashed cucumber tastes of sesame and nothing else. Is it possible this humble crabmeat pierogi is the lumpling that won so many raves? Pan-blackened salmon and grilled red snapper, both with Japanese accents, are good but not exceptional, and the stuffed quail is overcooked. Even the "country captain chicken" has a primitive quality I don't recall in the version that thrilled me downtown.

At lunch, in a room that is serene and near-empty, splendid herbed muffins lead to supernal tuna sashimi with a thick tahini-and-sherry sauce. The daring of chili-pepper pasta with diamonds of crisp seaweed and briny sea urchin pleases. But the saffron butter napping perfectly cooked scallops is bland. And veal wrapped in a clever lattice of potato has no savor at all.

Luscious desserts—haunting raspberry-and-rhubarb tart, a warm melt of chocolate cake, a homey and wonderful blueberry-crumb confection, ambrosial prune fool in a pastry cone, elegant lemon soufflé in a puff-pastry crust—can leave one feeling blissfully indulged. Tonight's lingonberry cheesecake is ethereal, and a peach tart with raspberry-spiked crème fraîche is so irresistible, you could easily overlook pastry chef John Dudek's final note: fragile pecan dreams and peppery chocolate snaps. Don't be silly.

Huberts, 575 Park Avenue, at 63rd Street (826-5911). Lunch, Monday through Friday noon to 2 p.m.; dinner, Monday through Saturday 6 to 10 p.m. A.E., M.C., V.

IMAGINE A KIND OF BERNARDIN ON THE Upper East Side in a stodgy, rather graceless space, without style or energy or cuisinary dazzle. Voilà, **Le Laurier.** "Lighthearted" is the intent... "for romantic tête à tête and laughter among friends... the elegance of a luxurious yacht... the sunlight and flavor of Provence," says an early announcement.

Provence should sue. The only gaiety here is in the two giant aquariums with their mesmerizing colony of finny exotica. We are keeping our spirits high identifying with the frazzled lionfish and the small spotted sharks, speculating about which would make the most amusing date, distracting ourselves from the gloom of mediocrity.

Ten years ago, New Yorkers might have been thrilled to find this genteel corporate boardroom, the antediluvian Gallic fussiness, a menu monomaniacally focused on creatures of the sea. And

Photograph by John S. Abbott.

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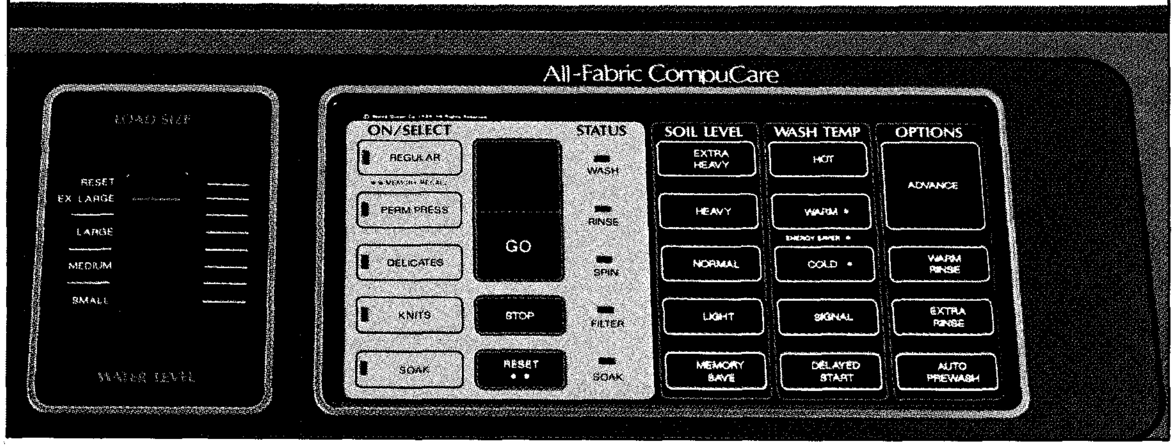
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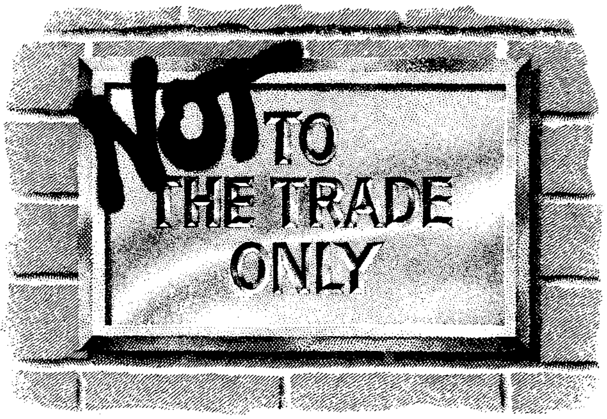
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perhaps this affluent enclave harbors a citizenry hungry for tortured tidbits at ambitious prices—the $49 prix fixe dinner quickly climbs to $65 or $70 per person with surcharges, wine, tax, and tip.

I get a taste of Le Laurier's delusions of grandeur when, after being sternly warned that my table will be held for just fifteen minutes, I arrive to find the restaurant half empty. A few nights earlier, our trio was banished at the door because on a balmy fall night, the gentleman was wearing neither jacket nor tie. With just one table occupied, whom could we offend? The house's bourgeois mentality, of course.

Properly suited, we return for a less-than-sunny sail. This is designer Philip George barely treading water. Hired to redo someone else's earlier botch, he ripped the place apart, leaving everything a grayed pastel blue, barely discernible in the somber dim, the kitchen half glimpsed behind the lobster tank and the bubbling bath for oysters and clams.

Chef Patrick Pinon, most recently executive at Maxim's, does have scattered triumphs. I could be happy on a sunny Provençal terrace eating his zestily dressed smoked-fish salad, his scaloppine of salmon and scallops with asparagus, slivered string beans, and chanterelles on a toss of greens with spicy flowers, or his fricassee of baby shellfish marinière, especially with tonight's red Cahors, soft and slightly warm. The mussel soup is a rich billi-bi corrupted by a misguided dosage of lentils. And the bouillabaisse is remarkable for its impeccably poached sea critters—eel, John Dory, rascasse, lobster, and scallops—served with both fiery rouille and intense aïoli, though the broth is more Clark Kent than Superman.

Have another sip of Cahors and enjoy crisp-edged harlequin of red snapper in herbed vinaigrette, black bass with chanterelles in a vinegar-touched glaze, and good enough lobster casserole with morels. Avoid pedestrian ravioli of stone crab, swampy tomato soup with drowned bass, overcooked skate with an odd off-taste, and sea scallops with duck ham—a marriage conceived by a bivalvophobe. Don't count on fish barely cooked, Le Bernardin style, unless you insist.

Bypass curdled ginger custard and nougat mush in cherry coulis for delicious chicory ice cream in pecan cornets or fruit tartlets with sorbet. Yes, I am spoiled and demanding. Not all New Yorkers are so easy to offend, and the house has already stopped issuing fifteen-minute warnings. I suspect there is an audience for Le Laurier. I hope it swims by soon.

Le Laurier, 1155 Third Avenue, near 67th Street (879-1199). Dinner, Monday through Saturday 6 to 10:30 p.m. A.E., D.C., M.C., V. ■

Movies/David Denby

CRIMINAL ELEMENT

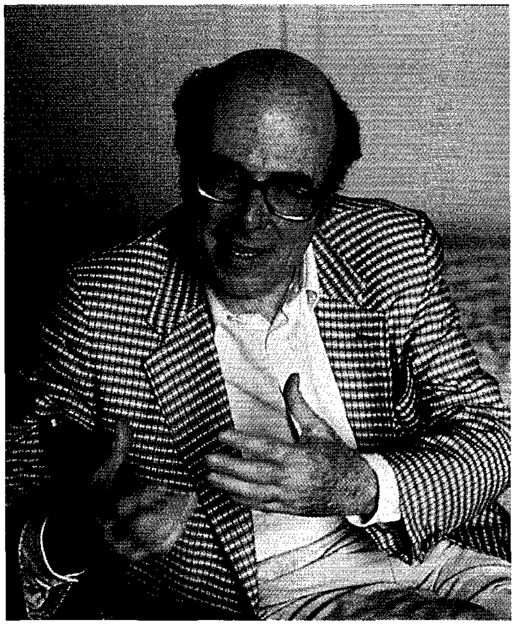
> "...*Hotel Terminus* is an account of the persistence of the forces that made a human disaster like Klaus Barbie possible..."

KLAUS BARBIE, WHO WAS CONVICTED BY A French court in 1987 of "crimes against humanity," is without doubt a monster. But Barbie was neither one of the architects of the Final Solution nor one of the high-level bureaucrats in charge of its execution, the type of man whose methods of killing—by file cabinet and memorandum—inspired Hannah Arendt's famous analysis of "the banality of evil." Barbie, who killed with a pistol and sometimes with his bare hands, doesn't represent or symbolize much of anything—except perhaps an extreme of personal sadism placed at the service of the state. He was, so to speak, an ordinary mass murderer of the Third Reich. Someone like him was stationed in almost every town of Nazi-occupied Europe.

What makes Barbie extraordinary is that his career as a Fascist did not end with the liberation of France in 1944 but continued for almost 40 years after the war. Marcel Ophuls's gigantic and completely fascinating new documentary, **Hotel Terminus**, not only traces the astounding arc of Barbie's life but takes full measure of the way this viciously inventive jack-in-the-box brought out evil in others—and not just evil but all the varieties of accommodation, indifference, and hidden fascination, a whole panoply of weakness and stupidity. Ophuls follows Barbie's traces through the American intelligence community, where he was employed after the war, to Bolivia, where he spent most of several decades of exile from Europe, and on to the France of 1987, where anti-Semitism, on the left and right, has become a respectable passion again. In part, the movie is an indignant and bitterly funny account of the persistence of the forces that made a human disaster like Barbie possible in the first place. For an American in particular, the revelation that this country employed dozens of men like Barbie is a wrenching experience. *Hotel Terminus* suggests that we have some gruesome unfinished business—a new accounting of the past—still hanging over us.

What finally brought Barbie down was his victims' belief—40 years of evidence to the contrary—that torture and murder should not go unpunished. The strength of these people defies understanding. Several of the men and women—former French Resistance fighters and Jews—weep as they tell their stories, but none seems to have been psychologically deformed by what he suffered.

An elderly woman, Lise Lesévre, tiny, white-haired, with a fine-boned face—she could be president of the local garden club—tells us that she had expected to be terrified if arrested. Instead, her fear vanished. (She hardly seems the type to boast.) She describes the most horrifying ordeals, the worst of which was Barbie's bringing her husband and son before her. They were also tortured, and though she survived, they did not. Should she have told Barbie what he wanted to know in order to save them? We cannot fathom, much less criticize, heroism at this extreme. Nor can most of us share the disgust that many French people seem to feel toward Réné Hardy, the Resistance fighter who very likely, under torture or the threat of it, betrayed his chief, Jean Moulin.

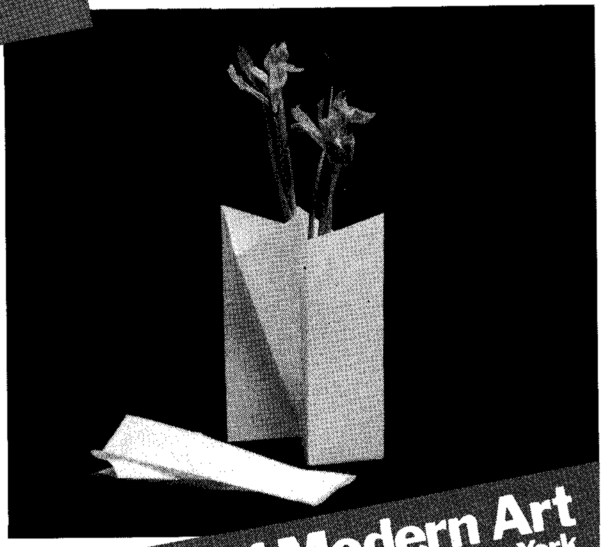

PAST MASTER: Terminus *director Marcel Ophuls.*

What we can understand is behavior that falls within the normal range of choice and responsibility. Here, as in *The Sorrow and the Pity* (1971), his classic documentary about French collaboration and resistance, Ophuls produces a mosaic of voices, a series of contrasting views that lead the viewer to a firm judgment without sacrificing the texture of reality in any of its ambiguity. In 1977, I described another Ophuls behemoth, *The Memory of Justice*, also about war crimes, as a "passionate dialogue between the instinct of moral accusation and the sentiment of forbearance." Ophuls is older now (he was born in 1928), and he's not as forbearing as he once was. He seems more exasperated—at times almost mischievous in his desire to confront people who want to be left alone.

He pursues an ex-Gestapo officer reluctant to talk with the question "What crimes against the Reich could a two-year-old girl commit?" Stonewalled by another old Nazi, he gets a little manic and starts looking for the man in a vegetable patch. A filmmaker, more than a journalist with a notepad, is a threat to those who try to hide behind the shield of anonymity. He serves as the agent of memory and judgment; he publishes *faces*, and such people must fear that their faces—perhaps more than their words—will give them away.

Looking at the faces of the former Army intelligence officers who employed Barbie is especially dismaying because these men are morally hapless and naïve in a peculiarly American way. Operatives of the Counter Intelligence Corps, they hired Barbie and perhaps dozens of former S.S. officers—including some outright war criminals—because they thought the former Nazis might be useful in the new crusade against Communism. Eugene Kolb, a lieutenant at the time, says that "Barbie recruited many sources for us" and regrets not having sent him on a delicate mission. Kolb claims not to have known the details of Barbie's past. "He was not the type that needed to engage in torture," he remarks blandly. Another officer, Robert Taylor, who recruited Barbie in 1947, listens as Ophuls reads a description Taylor wrote of Barbie at the time as a "Nazi idealist" and then admits he doesn't know what the phrase could have meant to him.

We can guess what Taylor meant in 1947—that the purity of Barbie's fanaticism would make him an effective anti-



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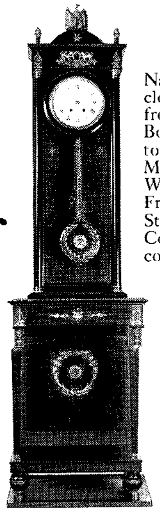

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Communist. What a job recommendation! Barbie claimed to have a large network of sources—"from Lisbon to Moscow"—feeding him information about European Communists. But could he merely have been bluffing, playing to American susceptibilities? (One of the American operatives, Erhard Dabringhaus, suggests as much.) These Americans, very young when they got to Europe, were inexperienced in counterintelligence work. They were eager to eliminate even the possibility of Communism in West Germany. Still! Wasn't anyone but old Nazis available for the job? Were the Americans merely insensitive to the moral problem of employing such men, or did they admire the operatives who had been successful during the war, no matter how bestial? Eugene Kolb's enthusiasm for Barbie's expertise certainly suggests admiration, as well as an intelligence officer's pride in a "clever" use of human material. If one didn't suspect he was acting on higher orders, Kolb's cheerful amorality would be completely disgusting.

If the Americans didn't at first know the extent of Barbie's crimes, the Bolivians, who sheltered Barbie after his American masters had helped him escape from Europe, seem to have approved of what he had done. Barbie fit all too easily into the weaknesses of South American political cultures, with their military rule and repressive police forces and endemic corruption. In South America, Barbie trained police, giving instructions in torture, and became a magnet for international groups of Fascist adventurers. He may even have run guns to a Bolivian drug lord. His Bolivian escapades form a weird and sickening echo of his life as Gestapo chief of Lyons.

This man may have been clever, but he didn't operate in a vacuum. He had accomplices everywhere—even people who *liked* him. So his survival was neither inexplicable nor mysterious. He flourished because he possessed criminal skills that proved useful to a variety of governments, which then became too embarrassed to bring him down. His very criminality functioned as a kind of blackmail, protecting him against exposure. As Ophuls's film makes clear, if Barbie had been *less* evil, he would have fallen sooner. A number of people seem excited, almost honored, to have known such a monster. Provoked by Ophuls's questions, they rush forward to defend Barbie's reputation and honor. There's a sinister comic element in *Hotel Terminus* that reaches its climax in a lengthy interview with Barbie's despicable French attorney, Jacques Verges, who persists in pretending that Barbie was a victim of some sort. The movie is an incomparable portrait of the culture—not just the demonic instance—of evil. ■

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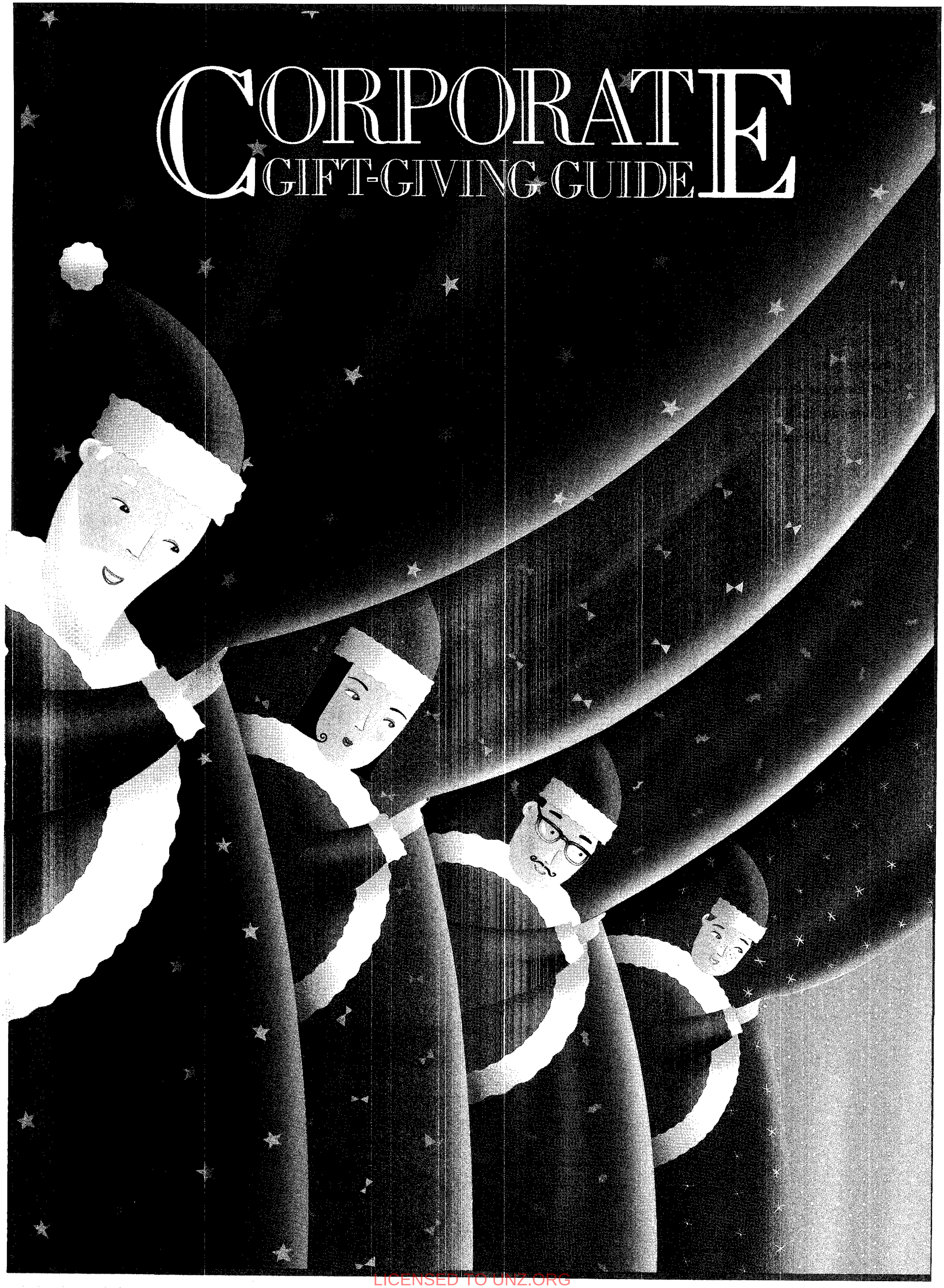

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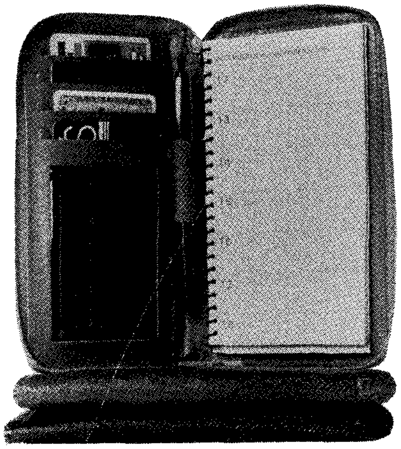

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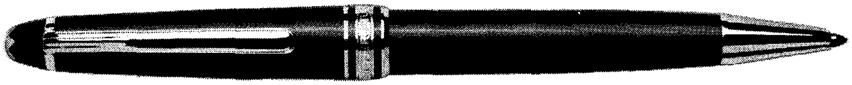

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Julia Gorton

Letitia Baldrige is a lecturer and author. Her most recent books are Letitia Baldrige's Complete Guide to a Great Social Life *and* Letitia Baldrige's Complete Guide to Executive Manners. *She is a former social secretary for American ambassadors in Paris and Rome, and served as Jacqueline Kennedy's chief of staff in the White House.*

That brilliantly crisp time of year has returned, bringing a sparkle to the eye, a quickening of the step in rhythm to the ringing of bells and the singing of carols, and a marked tug at the credit card and checkbook. It's the holiday season, and the spirit of Christmas moves us to contemplate the pleasing of our business associates, clients, and customers—as well as our families and friends. It is the season to think about others.

There is a lot of uneasiness in the corporate world these days. As a result of the 1987 stock-market tumble and the many mergers and acquisitions of the past several years, some companies have experienced a tightening of the purse strings. Given these new business realities, the holidays can be a time for management to allay some of those feelings of insecurity.

The CEO of the newly merged company should reach out to the employees somehow, so they feel their lives have not changed all that much. If he's had a rough year—or if there has been a command from on high: "There will be no employee gifts"—the gift may be a holiday card wishing everyone well. But if he has to substitute a card to the employees for a bonus or a gift, he should write something personal on it. A Christmas card with his name or the company's name stamped on it will not do. If the CEO is imaginative enough, he will find a modest gift for each of his employees.

Modest or expensive, the most exciting gift is the one that's been researched. I saw a corporate gift last year that was just wonderful: It was a simple notebook that a certain

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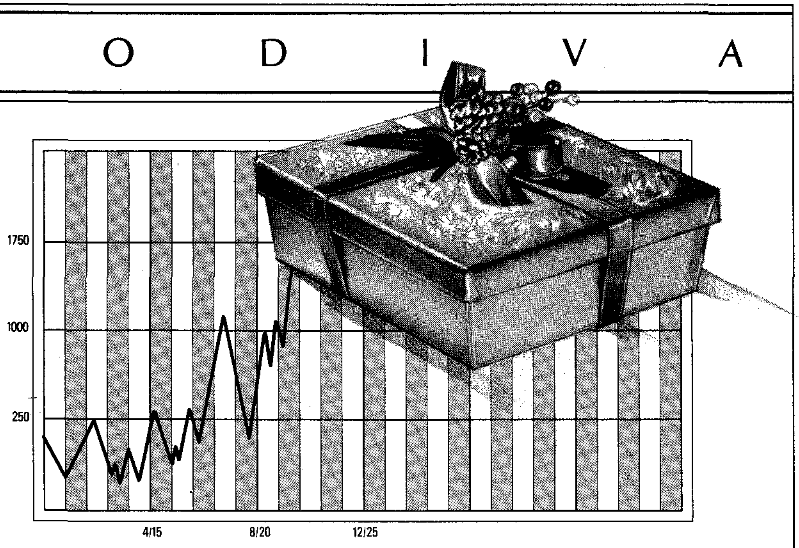

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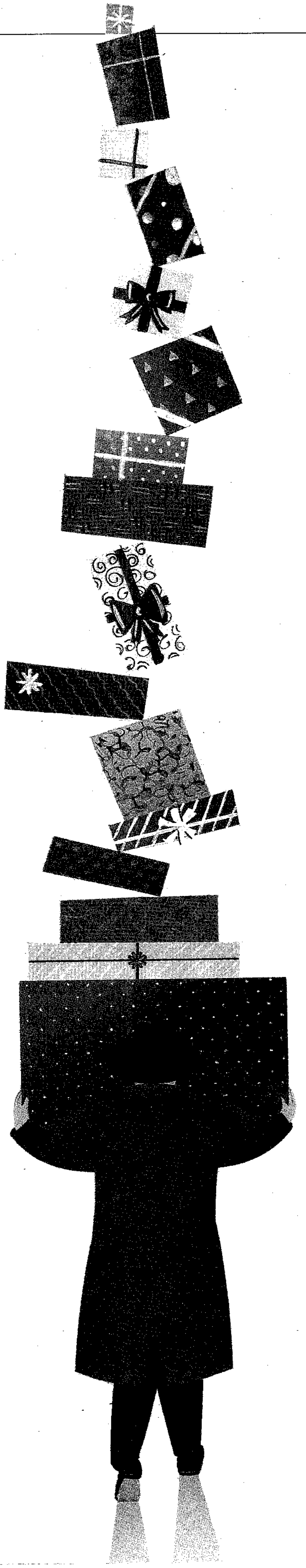

company sent to everyone on its gift list. The secretary of each division had found out the astrological sign of each recipient. And each notebook had his or her chart for the next year tucked inside. When the personalized notebooks finally arrived, they made a big hit. (And this was long before the White House made astrology fashionable!)

Q. What is the first step an executive needs to take in order to get a corporate gift project started?

The most important thing to do is to carefully compile a gift list. The list should certainly contain, in the number-one category, your spouse, family, and close friends, and then, number two, immediate staff—such as your personal secretary, receptionist, the people who are closest to you. And that can also mean the person who shines your shoes at the office, the messenger who delivers your mail, the telephone operators who handle the calls into your office. It could mean a number of people, who are really your staff or who help make your life easier.

Also on the list, of course, is the category of "customers," and another category of "gifts for close executives." These are more expensive gifts from senior management that go to senior-level friends and colleagues inside and outside the company. A company's gift list should also include important vendors and consultants.

> The message on the gift-enclosure card is very important; it can cement a business relationship forever.

Then there are the employee gifts. If the executive gives everyone a bonus, he's not also expected to give a gift (except to his personal secretary). But if the executive gives bonuses to top-level management, he should certainly give the rest of the employees a gift of some kind.

The little note that goes with the gift—the enclosure card—is very important. It explains why you're giving this vendor or this consultant a gift. When you write "You've worked hard for us, and I just want you to know I personally appreciate it," this is the kind of thing that can cement a business relationship forever.

Q. How much should be budgeted for gifts? Are there tax considerations?

Usually, companies consider their corporate gifts as goodwill, and they charge it to their advertising or promotion budget. Under current laws, the government allows a $25 tax deduction for each recipient, so sometimes only a part of the gift is deductible.

If it's been a good year, don't go overboard with the gifts, because next year may not be as good, and you don't want to disappoint people. It's advisable to spend about the same amount of money each year (adjusting for inflation) and to find something that's exclusively yours. If you work far enough in advance and find something that's made for you, then nobody can say, "Oh, he only spent $10 on this."

As for how much to spend on each gift, there are actually several price levels: One for your colleagues and people such as the head of your law firm, the president of your advertising agency, and the top vendor who plays golf with you every Saturday. You might spend $100 on each of those people. You might give your sales people a budget of $50 per gift for their best customers. And then for your employees, you might budget $20 each.

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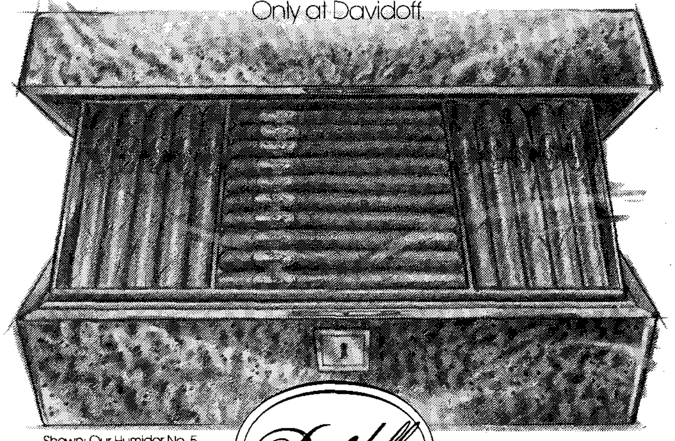

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> You can create a gift basket with a theme: It might contain an Oriental fan, a teabowl, and a pair of tickets to *M. Butterfly.*

some little item that costs only $10, a special price because of buying in volume. For example, you might be able to get an electronic gadget for everybody for $10 each because you buy 5,000 or more. So the expense depends on budget and shopping ability—and caring enough to do the job right.

Q. **What are the best business gifts to give—and which should be avoided?**

Steer clear of items that are too personal, or you will miss your target by a long shot. Buy something that is useful, attractive, well designed, and functional. It could be a brand-new pen-and-pencil set that's very distinctive. That is an impersonal gift: Everybody needs pens and pencils. Everybody needs a good-looking holder to put on the desk.

Or think of a passport holder for people involved in international business. That's hitting your target. But don't send a passport holder to a salesman in Stamford who never leaves the U.S.

Buying clothes for someone is too personal: There's a fit problem and it never seems to work. But accessories, such as good-quality scarves and neckties, usually work.

If a man who has no taste in ties receives a nice one from a posh company and he knows that someone with taste picked it out, he's going to wear that tie and it's going to upgrade his taste. He may receive compliments on it, and then he'll start thinking, "Gee, I've been buying the wrong kind of ties," which he has been doing for the past 25 years. He'll start buying better ones. So, good taste and good quality in a gift spell success.

Q. **Is engraving, etching, or embossing a gift with the recipient's initials worth the time and expense?**

Of course; it shows that you care enough to have planned ahead. When you send a leather picture frame or a pocket notebook with gold corners, and the recipient's initials are embossed in gold, it's beautiful and he or she will love it.

Q. Why create a gift from scratch?

If you have enough time to have a gift made from scratch, you'll have something that's wonderful and exclusively yours. Last year, I saw a very handsome gift that was created from scratch and worked out with a gift consultant over a period of five months. It was a leather telephone-book cover, with the recipient's initials in gold on the lower right-hand corner.

Everybody has a telephone book in the office, but the cover gets so dirty, bent, and messy. This was a soft leather cover that adjusted to the thickness of the book, and it really made a telephone book look elegant and proper in the office.

Q. What are some examples of more complicated gifts created from scratch?

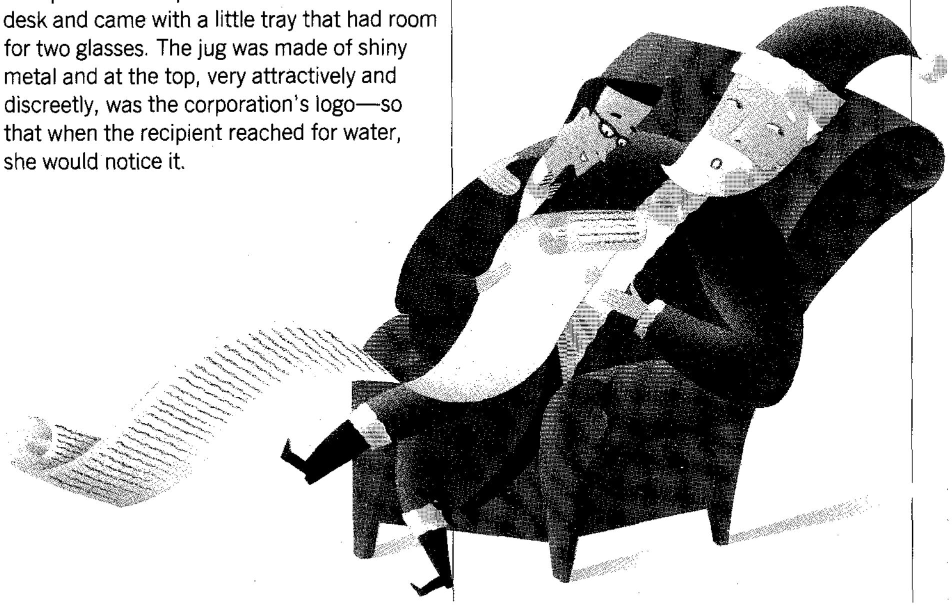
I saw a handsome little travel clock that was sent as a gift by one company. It had a wonderful suede case with the company's logo stamped discreetly in a lower corner.

For something like that, you can go to a gift consultant or to the corporate-gift department of a store and say, "I want something that's exclusively mine. I'll take that silver letter opener, but I want it in a special leather case that has the company logo on the underside."

Or you can go to a gift consultant and ask that the letter opener be manufactured to a certain specification. It could be made of brass, pewter, silver, marble, or anything. A special die would have to be cut; that takes time and can be expensive.

One of the handsomest gifts I saw was a thermos jug with the logo of the corporation stamped on the top. It was for an executive's desk and came with a little tray that had room for two glasses. The jug was made of shiny metal and at the top, very attractively and discreetly, was the corporation's logo—so that when the recipient reached for water, she would notice it.

Another handsome gift developed from scratch that a corporation sent one year was a stadium blanket, with the company logo embroidered on one corner. I've seen monogrammed golf-club covers made of suede, with a patch on each one bearing the initial of the recipient's last name.



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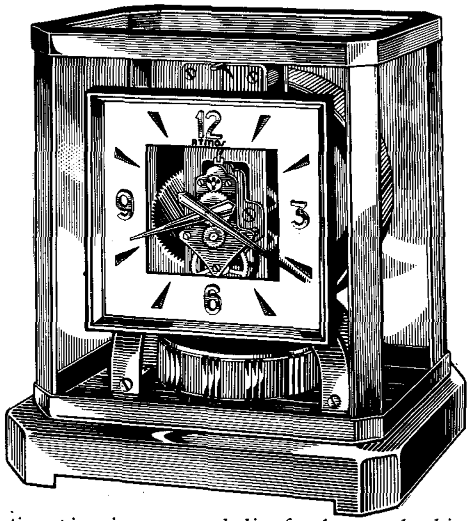

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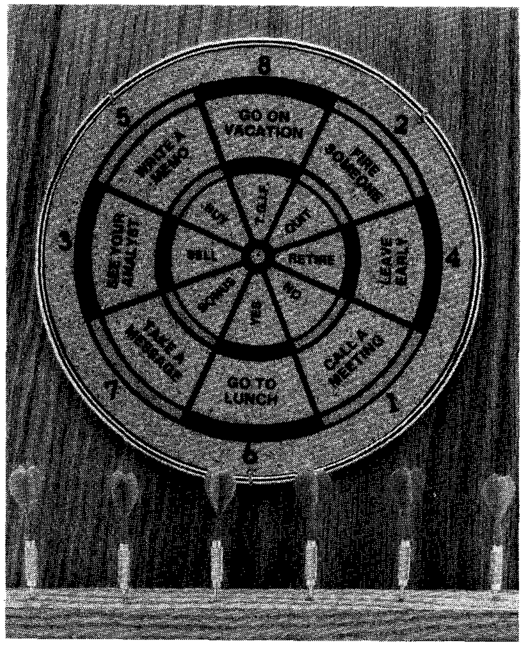

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Then there was one surefire gift: A set of three face towels with the saying WHAT A GREAT FACE! embroidered in red. Everybody loved them, because they laughed every time they took one off the rack.

Q. What about giving a service, such as a session at a salon, or classroom instruction?

Those are very personal gifts. Certainly, you can give a personal gift to your secretary, if she's been with you a long time and is a good friend. And if your secretary has said to you, "I'd give my eyeteeth to have a Miracle Morning at Elizabeth Arden," give her that.

Your ears should be attuned to what people say. If someone in your office is overweight, don't give him or her a book on losing weight or send that person to a weight-reduction program. You don't do that, because that could hurt his or her feelings. But if you hear that person say, "Oh, I'm dying to lose weight," that's when you help out with your gift of a service.

Instruction is something you wouldn't give to just anyone for Christmas, because it can offend people. But if you've heard someone who's important to you say, "I'd love to learn Chinese, if only I had the time," then give that person a language tape or a course at Berlitz.

Q. Is making a donation to charity in someone else's name an appropriate corporate gift?

No, I think it's impertinent. This is my own personal belief. I get very uptight when I get a Christmas card on which someone has written "In your name, I've made a donation"—they never tell you how much, it may be $2—to some charity I've never heard of before.

Why don't they just do it? Give the money to their favorite charity—and give more this year than ever, because things are tough. Or buy their own holiday gift cards from a charitable organization such as Citymeals-on-Wheels. But don't try to make other people feel that *they* are the donors.

Q. Does giving a gift certificate or cash show lack of imagination? Are there any gift-giving clichés to avoid?

A gift certificate can be a lifesaver. If a corporate executive has no taste or time, a gift certificate for a secretary or receptionist would be wise. It's not unimaginative; it's a winner.

You give cash when tipping. Tip your hairdresser, barber, shoeshine person, exercise trainer with cash—and, of course, you may give cash bonuses in your company. But you wouldn't give cash to a friend unless there's real need. And then you would say, "Instead of a present this year, I'm giving you this check." The person will be appreciative.

You may be accustomed to giving your driver a terrific sweater or two new shirts, because he loves clothes. But if he's having a tough year and he's got a child who is sick or is just starting college, give him a check. In other words, play it by ear.

As far as gift clichés to avoid: I don't think flowers are a cliché at all. I think if you send fresh flowers to someone on Christmas Eve, particularly if he or she is entertaining guests, it's a wonderful gift. You can always be very imaginative and send one fantastic orchid no one has ever seen before, in a pretty bowl. It comes down to a matter of taste and style: If you send an unusual Christmas ornament you came upon in the Far East, that's not a cliché. But if you go down to the five-and-dime and buy a dozen ugly ones and send them, that is!

Q. **Have there been gifts that offended you, by being in poor taste?**

I saw a male executive from outside a company enter a CEO's office with his Christmas gift and plunk it on the executive's desk. It was a garishly painted lamp with a fringed lampshade that looked as if it had been bought in a junk shop. It was the worst-looking thing I'd ever seen. And he actually expected the recipient of the gift to keep it on his desk! That was an example of exactly what not to do.

Another example was the executive of a company in the Midwest who sent each of his customers a box containing a small, live turtle with the company's logo painted on its back. That was one of the worst things I've ever seen. This happened ten years ago, and I'll never forget it. We were all repulsed and felt so sorry for the turtles, knowing they would die. The company, however, still thrives.

Q. **What happens when someone drops a hint for a gift that costs more than you planned to spend?**

This is an incredibly rude thing to do. No one should drop a hint for a gift. If a family member asks you, "What would you really like for Christmas?," it's fine to mention something you'd like that's affordable. But for one person to drop a hint to another is really rude.

If someone drops such a hint to you, just confront that person on the spot and say, "Look, that isn't what I plan to give you this year. I'm sorry." Quickly squelch it.

If an important client starts dropping hints that he or she wants an expensive item, that's bribery, and your company should not parti-

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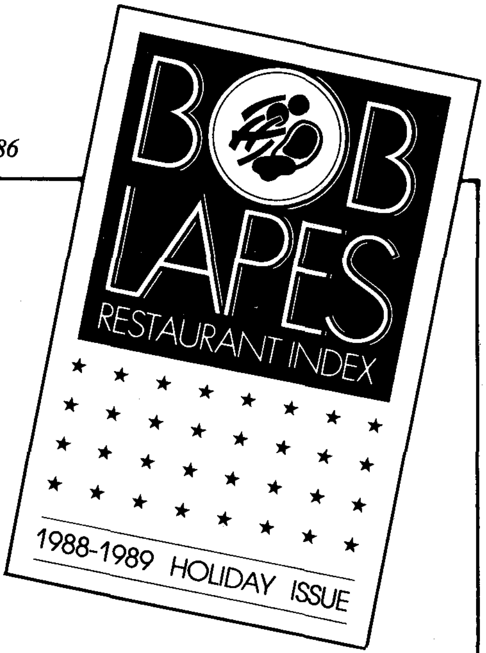

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cipate. You should choose not to continue that relationship, because it will just get worse and worse. Next year, that person probably will ask for an even more expensive item. And your company will be boxed into a corner.

Q. What are some beautiful and imaginative ways to wrap gifts? Is using a professional gift wrapper advisable?

Using a professional gift wrapper is a very smart idea. A company can also hire freelancers to come in and do the job—perhaps a student who would like to earn extra money, or someone's spouse. I know of one such woman who brought in wallpaper and another who brought in fabric as gift wrapping. Their gifts looked sensational. Gift consultants can also get things wrapped for you. They will get the job done and add the charges to your bill.

Q. Any thoughts on pulling together a gift that includes a number of small items?

It's fun to assemble things that don't match. You can have, for example, all flowers in a basket that you send, or all food products. But it's great fun for the recipient to open the basket and find a fresh flower or plant, a box of chocolate, and perhaps four shiny apples, a wonderful book, and a china or porcelain sugar bowl and creamer set.

If you are sending baskets and containers of products, that's where the creativity shows. You can always slip a video of a romantic movie in with your gift box of wine. Those are the serendipitous surprises that appeal to people.

You can create theme gift boxes, such as an Italian one for pasta dinners, or you can have an Oriental theme and include things based on the Far East: a fan, a Chinese teabowl, tickets to *M. Butterfly*.

Q. Given all the pleasures of New York City—theater, restaurants, museums—what are some specific metropolitan gifts?

The gift of culture—museum memberships, theater subscriptions or tickets—is a wonderful present to give your staff. Encouraging employees to go to concerts, operas, museums is a laudable thing for a corporation to do. (Remember, too, that museum shops often carry marvelous gifts.)

A guide to Manhattan restaurants is always a useful gift. One such handbook, *Bob Lape's Restaurant Index*, is available for $1 per copy. A company can have its holiday greeting or corporate logo printed on the cover, to give to clients who live in or visit New York.

Another gift for dining devotees is the "Be My Guest"® Restaurant Gift Certificate, honored in U.S. and Canadian establishments that accept the American Express® Card. A donor company may specify the amount of the gift, the number of guests, or the name of the restaurant—and will not be billed until the recipient redeems the certificate.

Q. Must all gifts be reciprocated?

No. You needn't reciprocate small, impersonal gifts you receive by being on some conglomerate's mailing list. And you're not expected to send return gifts to companies that do routine work for you.

At the office, you are not expected to exchange gifts with your boss. A boss and a secretary, if they have worked together more than a year, usually exchange gifts. But the boss should not expect to receive gifts from other employees. It would be inappropriate for a group of employees to band together and chip in a lot of money for a big, fancy gift. That goes for anyone above you on the corporate ladder.

Send your supervisor a holiday-greeting card, with this kind of message: "Dear Larry, You've been so supportive of me this past year. I want you to know that I appreciate it very much and I promise to do my part to make 1989 a good one for the company." Now, that is the kind of Christmas present that any supervisor would love.

> Never give a striped tie to an English associate, a clock to a Chinese colleague, or a set of knives to an Argentinean.

Q. What kinds of gifts are exchanged among industry leaders and high government employees?

Manufacturers often send product boxes as their gifts. For example, a food company will send gift packages containing its best-known brands. Or if the company is involved in the toiletries or proprietary-drug industry, it would include cosmetics or over-the-counter medicines in a decorative case that could be useful to the recipient.

CEOs and senior executives sometimes give gifts to other CEOs that are very personal and expensive, and they often stem from one's having been the other's guest at his or her resort home, on a boat, or on a yacht. For example, I saw a Christmas gift that went from one CEO to another on whose yacht the donor and his wife travel every summer. He gave handsome, heavy-crystal bar glasses with the name of the yacht etched on them. Elaborate ship models are also very popular among the yachting set.

One executive I know kept hearing his friend talk about the new ski chalet he had just built. So he found out from the man's secretary that there was no music system in the chalet yet, and he ordered for his friend a compact-disc system and a collection of his friend's favorite music. That is the kind of personal gift one CEO will give to another.

Government employees, high or low, are permitted to accept gifts only from foreign governments (and only gifts valued at $180 or less). This applies primarily to diplomats, who tend to exchange items representing their country's products or arts and crafts.

For example, an American ambassadress abroad would give her close colleagues a beautiful American-made scarf. An ambassadress from Italy or Portugal might give something in ceramics or pottery made by her country's artisans. The Japanese ambassador might give a lacquered box—as an example of an ancient Japanese craft.

Q. Are there different customs regarding corporate gift-giving abroad?

Yes. First of all, you have to realize that foreign business people are often more formal

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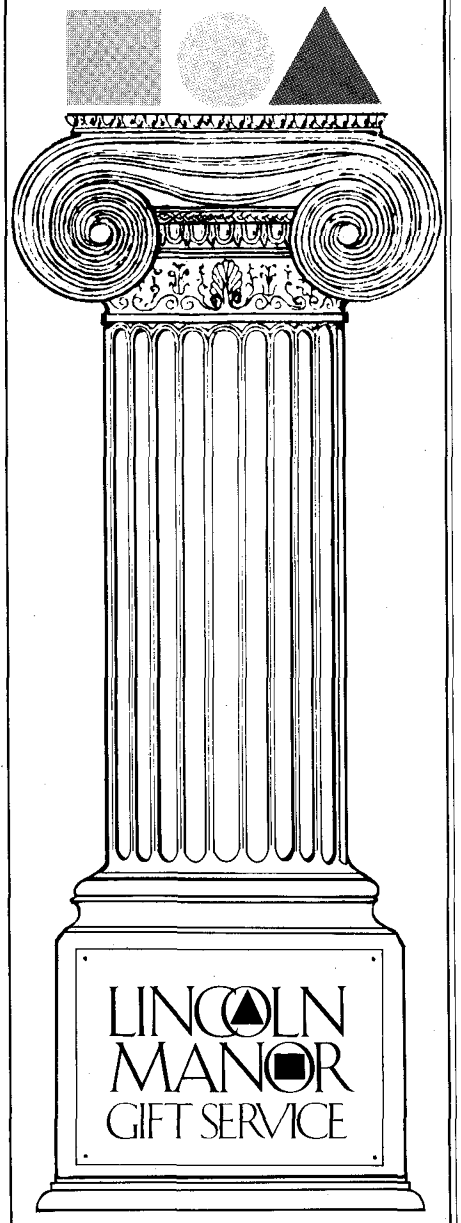

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than we are. In this country, we start off on an informal basis and we get very personal very quickly. You have to be less personal, more subtle and sensitive, in your dealings abroad.

It's amazing how many foreign businessmen and women come here in December. They come to do business but also to shop for gifts to take home. They make a trip to New York a holiday tradition. And if they are your customers or clients or colleagues (or a part of the foreign conglomerate that owns your company), be ready to present them with a gift to take back home. Or send one to them.

People from other countries love gifts that have the name of a status store attached. They love designer accessories. But there are lots of caveats: You wouldn't go to one of our top stores and buy a beautiful striped tie to give to an English colleague, because the striped ties they wear usually represent their school or regiment.

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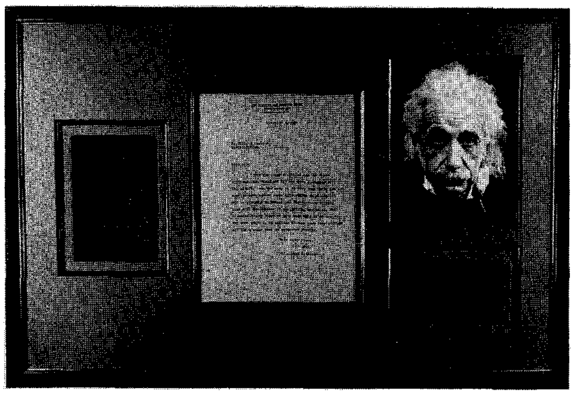

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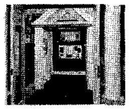

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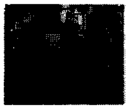

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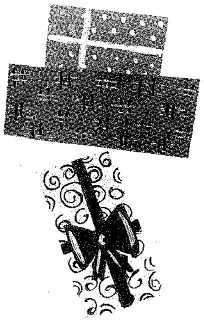

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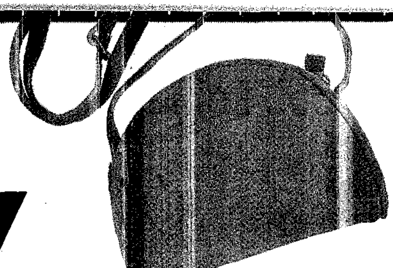

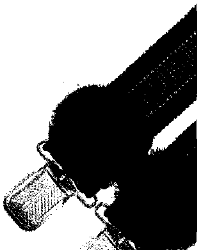

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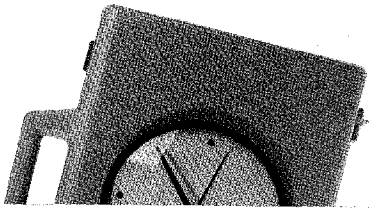

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"...The ballet partnership of Gregory and Bujones, never a charismatic one, now appears to consist largely of comfy friendship..."

TOGETHER AGAIN: *Fernando Bujones and Cynthia Gregory in their self-produced program.*

Cynthia Gregory AND **Fernando Bujones** have had their differences with American Ballet Theatre, stemming from the company's failure to honor them as it did its imported stars, notably Makarova and Baryshnikov. (In this chronic argument, too little has been made of the distinction between highly accomplished dancers and performers of genius.) While Gregory quit the company, reconsidered, and returned, Bujones has become a nomad guest artist, a position that may bolster his ego and his bank account but has inevitably taken its toll on his artistic development. As some sort of freakish corrective, the two have undertaken a self-produced program with a pickup company of eleven, which played the City Center for a week as a prelude to hoped-for tour bookings.

Ostensibly, the concert was an attempt to invoke the glamour accorded stars in the good old days (Czar Nicholas II's? Diaghilev's? Lucia Chase's?). On opening night, klieg lights swept the sky at the theater entrance, and viewers in the expensive seats were each handed a fatigued red carnation before the final number with instructions to hurl it stageward on the curtain calls. Some of us found our pitching arms paralyzed by the evening's lack of radiance, logic, imagination, style, taste, and, with few exceptions, virtuosity that was more than mechanically interesting.

The programming was hapless. For openers, we were treated to an inept evocation of the pair as children (both were prodigies), which segued into the least likely "rehearsal" in the world: Between audiotaped musings of mutual congratulation, the stars danced bits and pieces of familiar vehicles, while a ballet master assured them they were fabulous and the pickups looked on adoringly. Much was made of the partnership, which, never a charismatic one, now appears to consist largely of comfy friendship. And no wonder: As creatures of the theater, Bujones and Gregory are physically all wrong for each other; temperamentally they resist being matched with anyone.

She is a magisterial dancer—regally weighty, assured, and calm, with a Roman-profile elegance so domineering it overwhelms any character she attempts to portray and any but the most electrifying of partners. Bujones is a flimsy cavalier for her—partly because he is considerably smaller and lighter, partly because his soul, onstage, is a cipher. It's this lack of affect, too, that makes his exquisite leg- and footwork meaningless, though they surely rank with the most beautiful in the history of male dancing.

Add to this already discouraging situation the fact that both dancers are past their technical prime, Bujones prematurely. Many an anonymous youngster in ABT's present corps can match their prowess, while neither of these mature stars can tip the scale in his favor through demonstrated artistic wisdom.

Among the new creations on the benighted agenda was an item by Francis Patrelle that inserted a shades-of-*Bayadère* hallucination into an update of Tudor's *Dim Lustre,* the whole set to—what else?—Borodin. A long, impenetrable duet by Lynne Taylor-Corbett doggedly called attention to Gregory's ability to turn and balance—she's got the centering of a gyroscope—and to Bujones's elevation and beats. The evening finished with a bastard version of the wedding festivities from ABT's old *Coppélia,* the coarseness of which had, until that moment, mercifully been excised from my memory.

TO UNDERSTAND THE TASK FACING CATHerine Turocy, who heads the **New York Baroque Dance Company**, imagine trying to reconstruct break dancing two and a half centuries from now, solely on the basis of sparse written clues and some static visual material. Since 1976, Turocy has been doing a persuasive job of creating an afterlife for the dances of the early eighteenth century, which, engaging in their own right, have significant historical interest as the link between court dancing and classical ballet. With its recent performances at Florence Gould Hall—in consort with its frequent collaborator, James Richman's original-instrument ensemble, Concert Royal—her group demonstrated once again the growing range, maturity, and liveliness of its efforts.

Since notated compositions are insufficient for her repertory, Turocy has also taken to choreographing Baroque ballet and opera-ballet scores "in the manner of," on the basis of her extensive scholarship. The results, as in this season's new offering—a staging of Jean-Féry Rebel's *Les Éléments*—are reasonably convincing. Yes, we'll agree, it probably looked rather like that (which is about the most you can ask for under the circum-

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stances). Turocy is not a choreographer of marked originality and inspiration—if she were, she'd be doing a different sort of work—but the step sequences she devises are musically linked to their scores, and have both a sound rhythmic impulse and a good deal of charm.

Turocy herself has ripened as a performer to the point where her presence onstage is an attraction in itself. She has a cherubic face and figure, sturdy ankles and feet that know just where they're going and enjoy getting there. In her staging of a song-and-dance soirée by Louis Nicolas Bernier, where she plays a fairly passive and primarily mimed role, your eye is constantly being drawn to the lovely contrapposto of her shoulders, neck, and head. Another artist-historian in her position might try to lure us into her dream of a world that was; Turocy does the opposite, setting the object of her passion firmly down in the late twentieth century and making its contemporary relevance palpable.

FOR *Heat,* PRESENTED RECENTLY AT THE Kitchen, Jawole Willa Jo Zollar's **Urban Bush Women** work in collaboration with a trio of vocalist/speakers called Thought Music and the Dirty Tones Band, led by Craig Harris. Just about everyone involved in the production is black, and it may be said to project the black sensibility in the age of the diaspora.

Zollar makes the whole mix evocative—conjuring up the atmosphere of jungles and mean streets, and the emotions of a fierce, beautiful set of women: loneliness and pride; anger, cynicism, and desire. She's not much of a choreographer, though. The solos she designs for herself are intermittently arresting in their percussive vehemence but aimless in structure. Her ensemble work constantly falls back on the same device: Bodies huddle together, then move vigorously in narrow, abutting capsules of space, and finally claim the stage one by one with stultifying predictability. Her vocabulary—a little of this, a little of that—is most eloquent when it relies on vernacular forms. Her six dancers, whose bearing combines freshness and vulnerability with sophisticated assurance, give the material its distinction.

The real stars of the show are Thought Music, with their hyperactive, irregular rhythms and their pointed, witty texts. The numbers written by Jessica Hagedorn are particularly funny and biting. Laurie Carlos is the group's queen of delivery, her voice sliding from a shrill squeak to a lusty, low growl as if the scale were a greased pole. The feisty animation of her *belle laide* face and dumpy figure is proof that vitality is the soul of beauty. Carlos's body language says, "This is *me* you're dealing with, buddy," and you get the message and rejoice. ■

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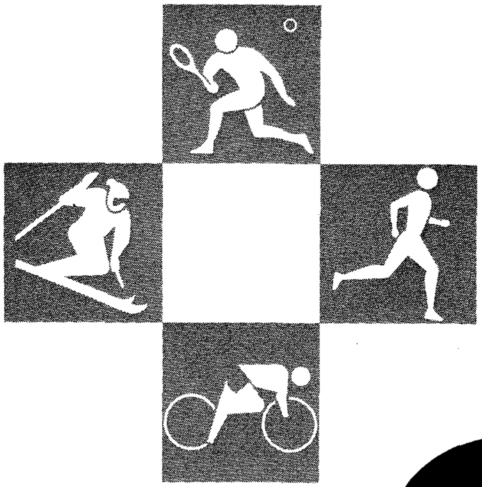

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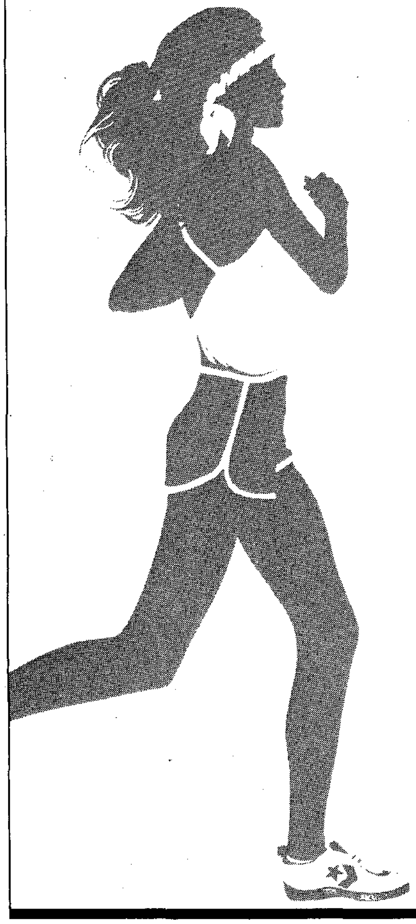

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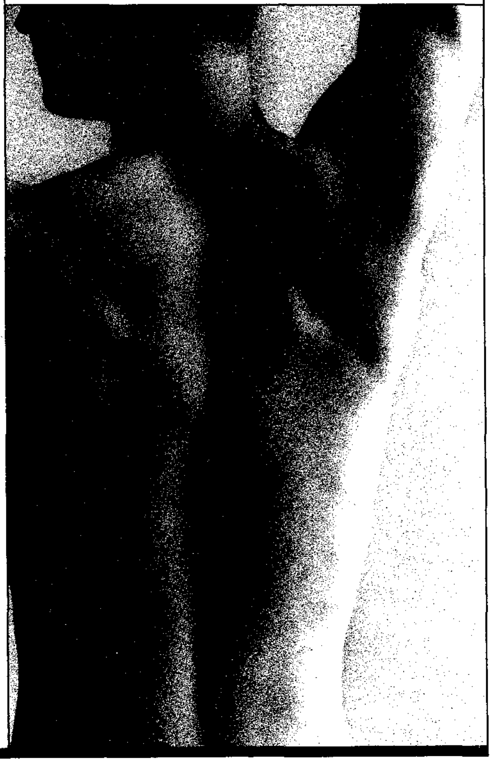

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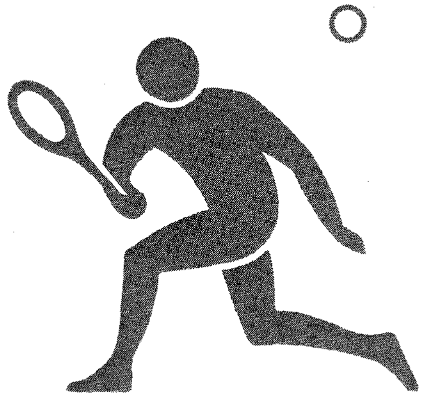

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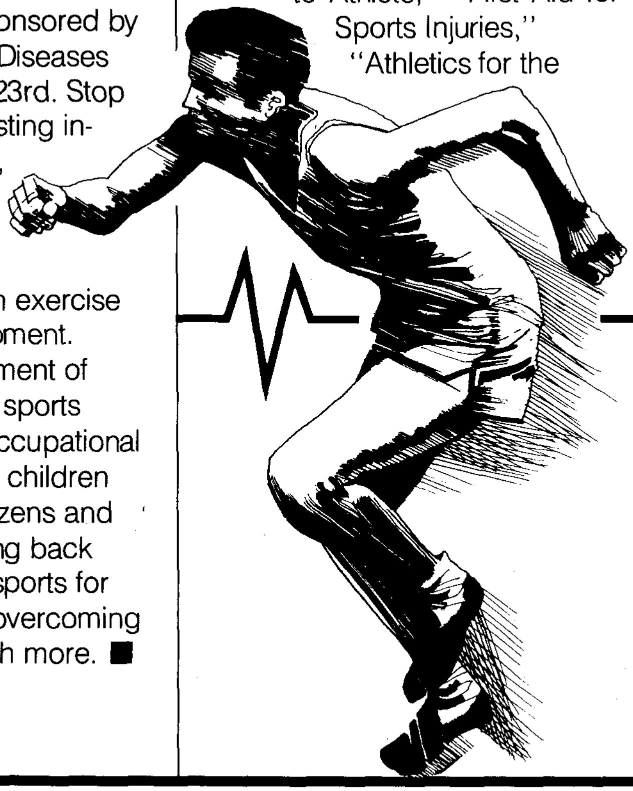

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Art/Kay Larson

MASS APPEAL

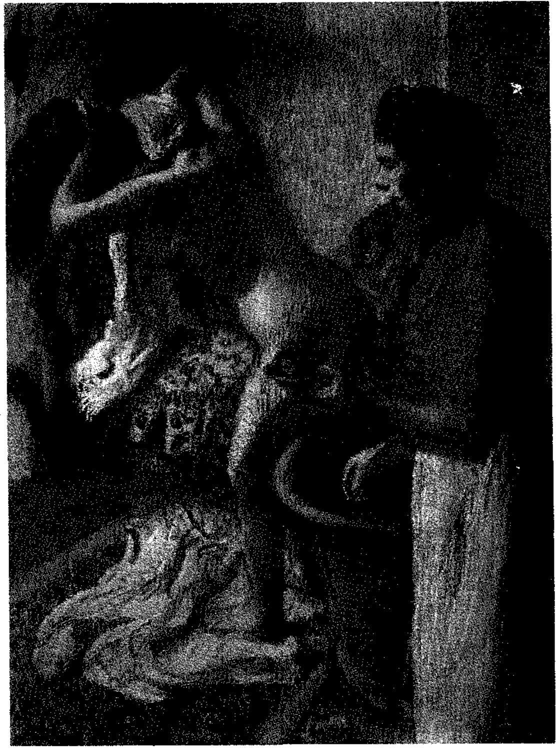
"...The mammoth 'Degas,' at the Metropolitan, veers toward overkill. Yet in the end, Degas still resists revelation..."

FIRMLY PLANTED IN THE SECOND HALF OF the nineteenth century, the work of Edgar Degas presents so many premonitions of the twentieth that it has always been hard to know what to make of this artist. He was a history painter, an Impressionist, and a realist, sometimes all at once. He was also a sophisticated, sociable, irascible man who hid his indecisions and his private self in the final conundrum of his work.

The mammoth **"Degas,"** at the Metropolitan, doesn't feel obliged to straighten out these contradictions. It is not one of those exhibitions that propose to retool an entire career to fit new information. It veers toward overkill: 300-odd paintings, prints, pastels, monotypes, and sculptures that include some of the most familiar objects in modern art. The great paintings mostly come from museums on well-beaten paths. The catalogue is full of scholarly retrenchments correcting overeager earlier commentators. There are few surprises.

In place of blinding insights, we have been given the complete Degas show for our time, which spills out through the new 30,000-square-foot Cantor and Tisch galleries (more space than either the Whitney or the Modern has for temporary shows) and is not likely to happen again for the next half-century. Originating in Ottawa with Degas scholar Jean Sutherland Boggs, the extravaganza required the cooperation of the Met and the Musées de France (including the Louvre and the Musée d'Orsay), which respectively own great numbers of pastels and many of the major paintings. Only an artist who went through so many changes, so prolifically and with such brilliance, could sustain the scrutiny. Yet in the end, Degas still resists revelation.

The way to get through this show is to go back several times. I advise three trips: one each for the early work, the middle, and the late. It is impossible otherwise to reconcile the academic painter of *Semiramis Building Babylon,* or the magisterial realist of *The Bellelli Family,* with the modern classicist who did *Racehorses at Longchamp,* or the old Impressionist who feathered the edges of *The Breakfast After the Bath.* But reconciliation is possible. It's a matter less of intention—Degas changed his mind many times about the purpose of his art—than of the profound origins and enduring continuity of his style. You see Degas repeatedly casting about for themes and not quite finishing paintings. The strange, spare, intellectual history painting, *Young Spartans,* in which bare-breasted Spartan girls challenge a group of nude boys in an open field, is like nothing else in Degas's career, or so you think at first.



BEAUTY BATHING: The Breakfast After the Bath, *ca. 1895.*

Photograph: Courtesy of The Metropolitan Museum of Art, Private Collection.

But there is a marvelous translucency in Degas's paint, a sense of air and breathing space, underlaid by a strong armature of drawing. Anyone who knows him only through a slide lecture would necessarily miss this characteristic style and handwork. For this reason, *Young Spartans* is as identifiably Degas as the later and more elementally simple *Women Combing Their Hair,* despite the self-conscious orchestrations of the one and the almost Gauguin-like casualness of the other. Only in his last years, when his eyesight troubled him, did Degas let go his hold on transparency. His late pastels, ironically, are dense and feverishly worked, even while the medium itself is pushed toward its ethereal limits.

Degas the painter is electrifying. Next to him, Manet seems clumsy and wooden. Degas had an uncanny ability to fan the life of his sitters into flame by the very sparseness of his touch. In *The Bellelli Family,* begun before *Young Spartans,* Laura, the black-robed mother, who was Degas's aunt, is a locus of the picture's emotions, a formidable force of gravity, while the father seems about to turn into a wraith and blow away. There are still traces here of Degas's early love of Ingres; compare this picture to the Metropolitan's Manet, *Woman With a Parrot,* which is gesturally looser but more sodden with heavy pigments. Manet was an intellectual; Degas was a debater. Manet—two and a half years older—set out to battle the art establishment, but Degas seems to have wrestled with himself, fitfully trying to adjust his sense of grace to strictures of the academic style. I don't buy the revisionist argument that his history paintings are underestimated masterpieces; these are the works of a young artist uncertain of himself. But what they do share with the later works is that magical touch, which struggled briefly to disguise itself in the clumsy *The Daughter of Jephthah,* of 1859–1861, and then went straight to the races.

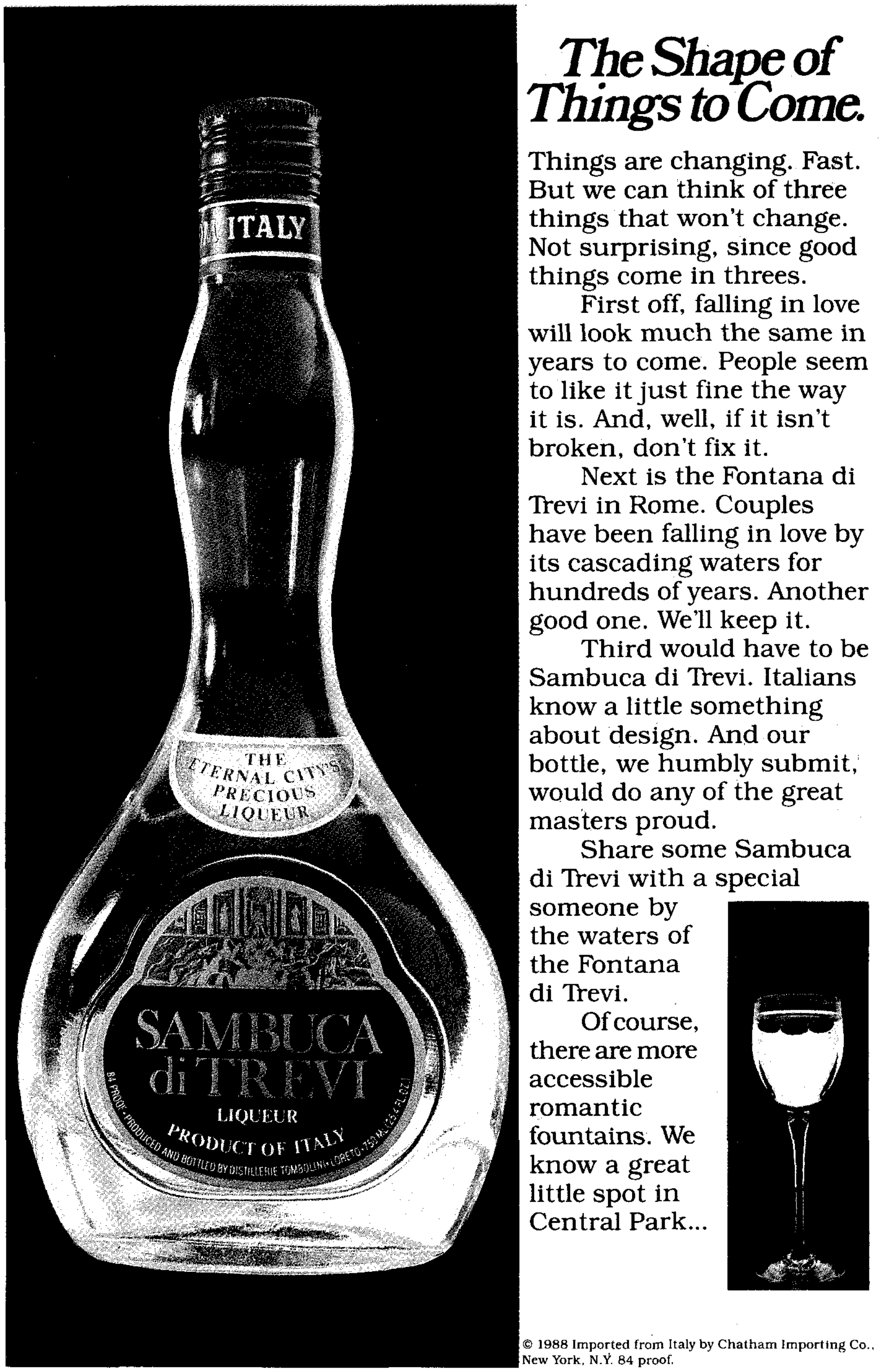
Degas in his middle years is another kind of conundrum. His Ingres-like classicism—that amazing life authority, even in a half-finished picture—rides just under the surface of the compositional radicalism of one of his first ballet pictures, *The Orchestra of the Opéra.* The painting is divided into three horizontal parts: the center filled with musicians, the upper edge catching just the calves and tutus of the dancers. When Degas, shortly afterward, decided to track down the dancers in their natural habitat, he didn't approach the theme with the sentimentality most people now reserve for his ballet series. From here on he would be caught by physical grace stretched to extremes: in the exaggerated extensions of the ballet, the bowed arms of a woman ironing, or, finally, the awkward elongations of a woman drying herself after the bath.

His relation to modernism is paradoxical. He never abandoned the anatomical understanding that gives his late bathers their realism, so different from the vaporized surfaces of Monet or Renoir. In *The Breakfast After the Bath,* despite the hallucinatory rain of greens, purples, oranges, and yellows that falls across the nude woman's skin, the tension in the figure's muscles is still obvious. This series of bathers is brutally frank, yet monumental and lyrical in a way that makes you think of Matisse and his abstracted bathers. When Degas began to see dark spots in his line of vision, his models—no longer lithe dancers—began to assume the mass and gravity of Laura Bellelli. While Monet at the end turned toward light and froth, Degas settled back into a ravaged sobriety.

The exhibition is beautifully installed in the new galleries next to the twentieth-century wing. The 10,000-square-foot Iris and B. Gerald Cantor Exhibition Hall has been linked with the 20,000-square-foot Tisch Gallery, as it can be for other shows, if size warrants it. Bigness is now permanently enshrined in policy. United Technologies spent around $1.5 million to become the show's sole sponsor. About 400 people will be allowed in every half-hour, so the paintings are hung high and wide. Seeing a great artist in the equivalent of the subway is a distressing way to look at art, mitigated by the knowledge that a huge Degas show would not happen otherwise.

The purpose of great exhibitions is to pull together an artist's career and present it whole. Out of the fullness of that experience, new insights are born. "Degas" presents an artist whose false starts and private confusions have now been embalmed in history; it is harder to see them for what they are apart from his reputation. What is hardest of all for modern audiences to come to terms with is the realization that this great proto-modernist was first of all an offspring of Ingres and Delacroix. (Fifth Avenue at 82nd Street; through January 8.)

The Starn Twins ARE VICTIMS OF SUCCESS. They made a splashy appearance at the 1987 Whitney Biennial with delicate photographs torn up and reassembled into faded, grayed, or sepia patchwork images laced with a quaint postmodern nostalgia for the nineteenth-century origins of their medium. All of a sudden, journalists were standing in line to interview them. Now their formerly delicate and faintly wan work is overblown and empty. They need to forget everything ever said about them. They need to begin again, quietly. (Castelli, 420 West Broadway; through October 15.) ■



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Television/John Leonard

TALK TELEVISION

"...Out of the satiric materials of Howard Korder's TV adaptation of his *Lip Service,* something sinister has sneaked up on us..."

TAKE TWO: *Griffin Dunne, Paul Dooley.*

FOR THE RECORD, I THOUGHT *Broadcast News* was okay, but not exactly Aristophanes, whereas *Network* stomped with great big rhetorical boots on ideas the size and speed of snails. Movies that hate television are generally overpraised by newspaper and magazine critics for reasons of envy and bad faith. TV is our competition. We resent its power and ubiquity. We feel better when somebody tells us that the custodians of this thrilling blue hum are mindless dummies and malign dwarfs.

Lip Service (Monday, October 17; 10–11 P.M.; HBO) is less highfalutin. Adapted by Howard Korder from his clever Off Broadway play, executive-produced by heavyweights David Mamet and Mike Hausman, directed with respect and affection by W. H. Macy, *Lip Service* is about inadequacy, not evil. It stays small, sticking to a local morning TV talk show, instead of going global network. It spends no time at all on loving its technology; the details of human malfunction are hard enough to get right. Getting them right, it's funny without kicking itself to pieces, and sad without a smoggy, tragic glooming-about. There's room to think in its parentheses.

On "Sunny Side Up," ratings are sagging and so is the host. Once upon a time, Gil Hutchinson (Paul Dooley) wanted to be Edward R. Murrow. (Like Murrow, he even smoked on camera—"cigarettes as a substitute for character"—until he burned a finger and knocked over a microphone.) But now he knows he never will be. His stabs at trying, in commentaries that no one really wants to hear on nuclear war and the homeless, are a kind of vestigial twitch. To high-school students conscripted to hear him maunder on "Broadcasting as a Career," he explains: "My job is to watch things go by."

Gil's producers, of course, want instead to make things happen, and so they hire Len Burdette (Griffin Dunne) as co-anchor and licensed nitwit. Len has happytalked his way from Utah to South Carolina to Kentucky: "Me, I have an eighties style. I clicked in for the eighties." And "I'm a very gut person; I'm connected to my gut." He likes interviewing "geeks and feebs"; not that he identifies with them, but they make him feel better about himself, and he's very needy. From Gil he wants to know, "Am I coming on too strong? I am, aren't I?" And "Gil, do you find me attractive? In what way?"

Gil is mystified. Len seems to want to learn from him or from the "legend" Gil never was, but Len is also entirely innocent of history, with nothing in his head except static, as if he'd just arrived by saucer from some other space-time. He wants desperately to be loved and famous.

The public, at least, likes him ("What's the most disgusting thing you ever stepped in?"), and so Gil will lose, first, his commentary, then his desk (he is moved to the couch, an Ed McMahon), and finally his job. "How do you *feel*?" Len asks him. My sense here is that Len isn't asking Gil a personal question. Len is asking about feeling because he doesn't know how to. Is it some sort of trick? Once this happens, *Lip Service* can't quite figure out what to do with the rest of itself. One ending is tried on for size, and then another, and I'm unpersuaded.

But meanwhile, out of these shopworn satiric materials, something sinister has sneaked up on us. We're interested in these two men in spite of themselves. Theirs is a peculiar, almost embarrassing intimacy of incomprehension. Paul Dooley, the father in *Breaking Away* and a veteran of four Robert Altman movies, makes Gil look like Walter Matthau and sound like Edwin Newman—yet he's not as likable, or as smart, as either one of them. He's disappointed in himself, and so are we. He doesn't need our approval and doesn't have his own. Instead of heroism, what he achieves is a sour dignity that refuses our best wishes. He gets some respect, and that is grudged.

From the Griffin Dunne of *After Hours, Johnny Dangerously,* and *An American Werewolf in London,* we've come to expect the oddball role, and his Len is no exception. This is a man who loves his TV set more than his wife. He has a tape-cassette library of the routine atrocities that lead the nightly news. Over and over again, he watches the severed arm of the dead baby, or the public official at the televised press conference who put a gun in his mouth and pulled the trigger.

"It's just television," Len explains. But just television is everything to Len, a hole in the wall or in the air or in the world that is his only mirror. In himself he sees sharp images, blurred consciousness, a matrix of dots, a flattening, an amorality. He *is* television, a child of the ether, a kind of quark.

NEXT WEEK, THE NETWORKS WILL BEGIN something like regular programming. Until then, public television has its chance to hook us in the middlebrow with three new series, the best of which is **The Mind** (Wednesdays, October 12 through December 7; 8–9 P.M.; Channel 13).

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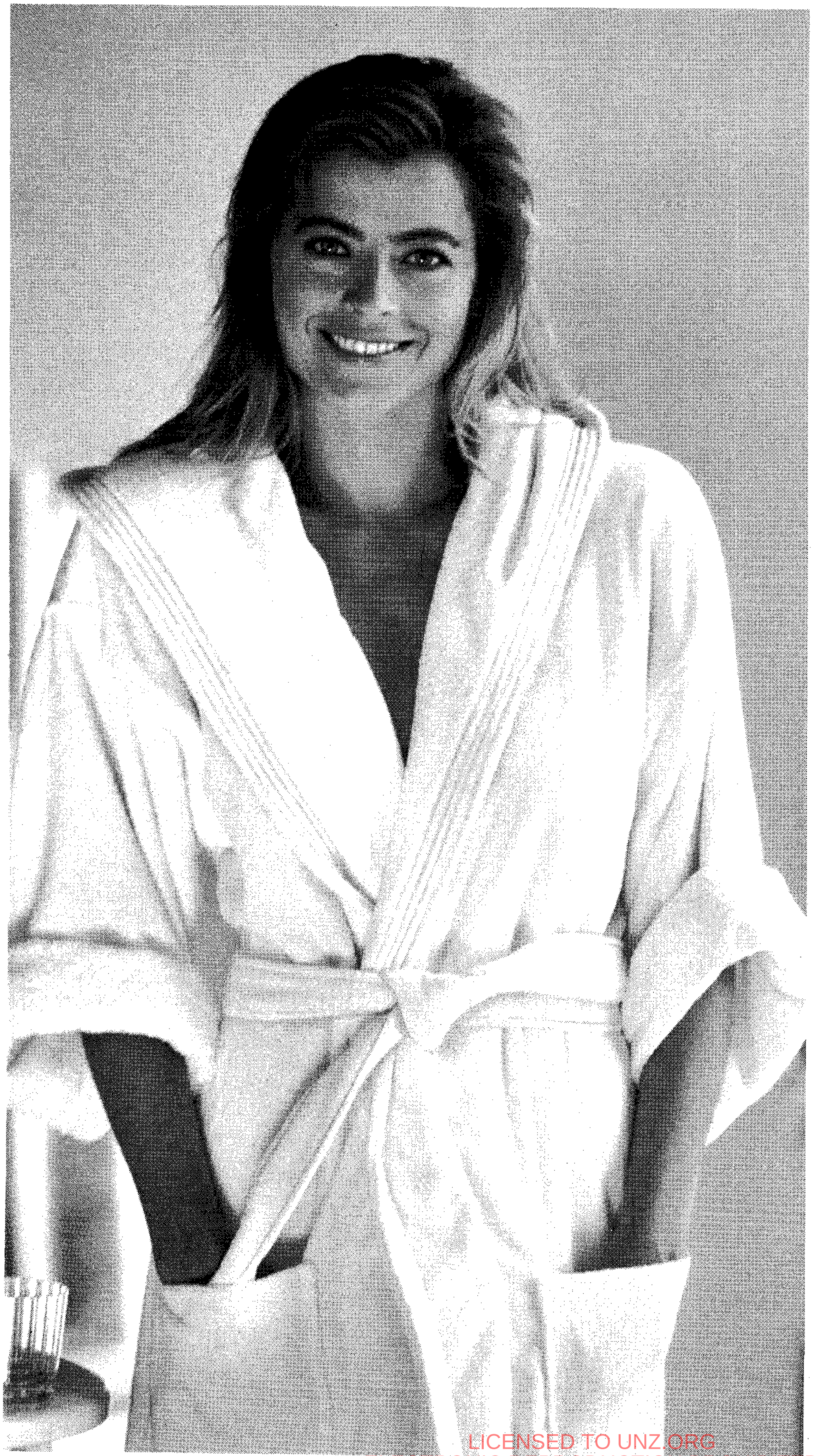

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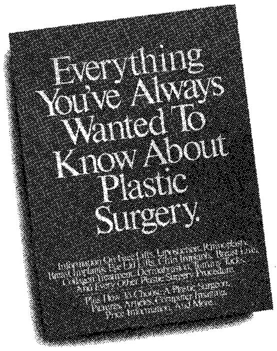
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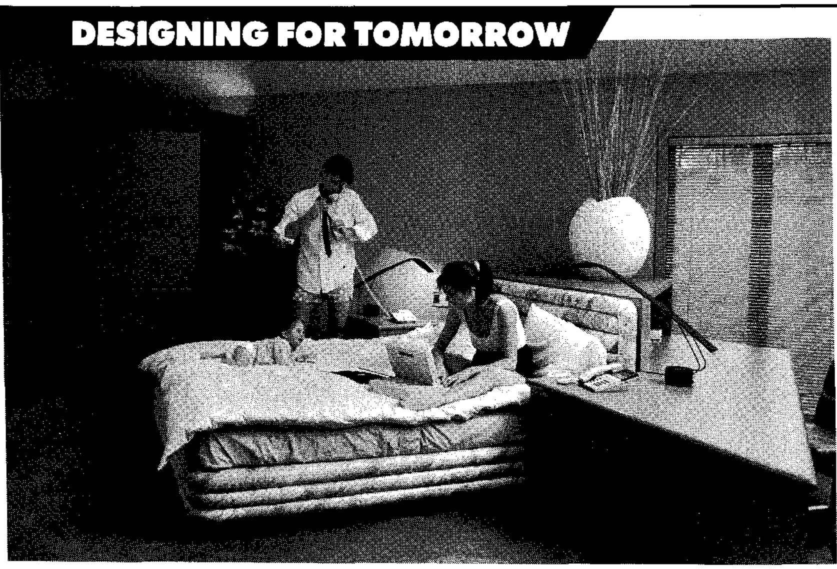

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what the brain does," we're told in episode one, "The Search for Mind," by George Page, director of science and natural-history programming for WNET. Or, more astonishingly, what the brain can't do.

The first mind we meet (in the company of an artist and an anthropologist who look at stag and bison figures on the ceiling of a Lascaux cave) is Cro-Magnon, and we'll go on (again!) to frolic among chimps with the tireless Jane Goodall. I also could have done without the predictable self-promotions of Desmond Morris and Richard Leakey. The obligatory peeks at Aristotle's bust and Sigmund Freud's couch are downright silly. But we leave them soon enough to visit some extraordinary people. There's an autistic young man, for instance, in his bicycle shop, making lists instead of friends; and an epileptic, the left and right hemispheres of his brain surgically severed, who can draw an object when its name is flashed at him but can't connect word and meaning verbally; and a musical genius, a conductor, struck down by a form of encephalitis that leaves him without a memory of the past or a concept of the future, nothing but an eternal present to which he is forever waking for the first time—with the exception of his abiding passion for his wife and his music. All this in the first hour. Next week's installment, "Development," will make you look at your own children through a kaleidoscope, after which "Aging," "Addiction," "Pain and Healing," "Depression," "Language," "Thinking," and "The Violent Mind."

A Perfect Spy (Sundays, October 16 through November 27; 9–10 P.M.; Channel 13) is the first *Masterpiece Theatre* of the season, and I wish I liked it enough to recommend it more. While not as tendentious as *The Little Drummer Girl, A Perfect Spy* is, still, lesser le Carré. And although Peter Egan is splendid as Magnus Pym, seven padded hours is a very long time to care about his problem with his con-man father and the Freudianizing of Kim Philby.

Cause Célèbre (Saturdays, October 15 and 22; 9–10 P.M.; Channel 13) is the first *Mystery* of the season, a two-part adaptation by Ken Taylor *(The Jewel in the Crown)* of Terence Rattigan's play about a famous 1935 English marital murder. We get to know the toothsome Helen Mirren, an ornament of the Royal Shakespeare Company, exceedingly well; to know her husband, Harry Andrews, not enough; and to despise the callow and whiny chauffeur, David Morrissey. It seems to me that Mirren might have thought about her children before pulling an Ophelia, and I wonder whether England hated her less for her corrupting an innocent lower-class boy than for her sleeping with a servant. ▬

Books/Rhoda Koenig

BATTLE FATIGUE

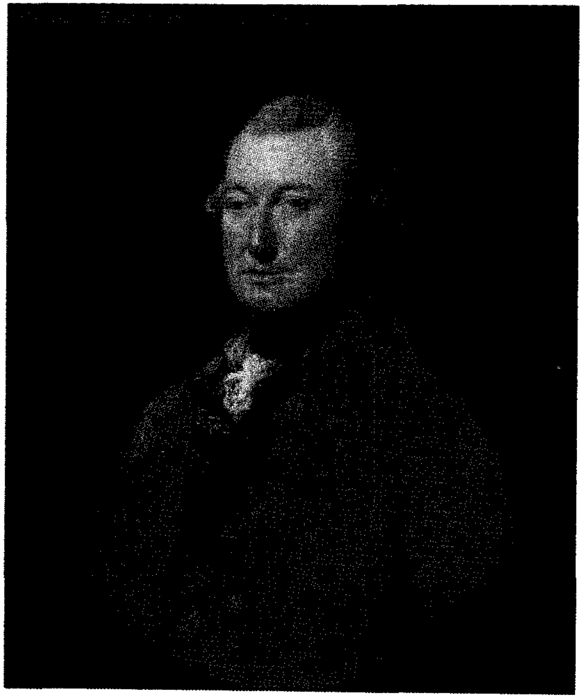
“. . .In *The First Salute,* Barbara Tuchman creates an atmosphere of mediocrity and dullness she lacks the mischief to dispel. . .”

The First Salute: A View of the American Revolution, *by Barbara W. Tuchman. Alfred A. Knopf; 347 pages; $22.95.*

ANOTHER SHOT HEARD ROUND THE world was sounded on November 16, 1776, from the fort of Saint Eustatius in the Dutch West Indies. The little island was not firing on the approaching American vessel but offering the traditional courtesy to a ship of a foreign nation—the first time the rebellious colonies had been recognized as such. In her new history, Barbara Tuchman moves away from the familiar action of the Revolution (the land battles) and focuses largely on the offshore noises—the machinations of the French and Dutch, the conflicts of English princes and politicians, and the victories and disasters at sea. In doing so, she extends our knowledge beyond the classroom tale, but in a dreary, often hectoring tone that brings back the punitive boredom of school.

The story of why the Americans succeeded, Tuchman makes clear, is just as much a story of why the English failed. “Masters of lethargy” is what she calls General Cornwallis and Admiral Graves—the first, in his feeble defense of Yorktown, was “passive beyond conception,” as George Washington wrote; the second, sailing with a relief force six weeks after the need for it was urgent, finally left New York as the surrender was being signed.

Complacency and inanition were, Tuchman says, endemic in Britain's attitude toward the colonies and in its conduct of war. Though a cure for scurvy was discovered in the 1750s, it took the admiralty 40 years to approve “expensive” issues of lime juice, though they cost far less than caring for sick and dying sailors. Captains were paralyzed by the need to adhere to the century-old *Fighting Instructions,* which prescribed an order of battle on the assumption that the enemy followed the same rules; twenty years before the Revolution, an admiral used his judgment when things did not go according to plan and was court-martialed and shot. Overriding all was a conviction that the Americans, just stirred up by some hotheads, had no profound grievances; decrepit and incompetent officers were sent to fight them, and the able Admiral Rodney, denied leave to return home for an operation, was immobilized with prostate trouble during the crucial phase of the war.



LOST CAUSE: *General Cornwallis, by Gainsborough.*

If the English were arrogant and confused, the French and the Dutch had their eyes on the main chance. Dutch seamen gave Americans not only moral support but vital matériel, running contraband goods to the Caribbean for collection by the rebels. France, seeing an opportunity to disable its ancient enemy, lent the colonies several million dollars (thereby, ironically, undermining its economy and bringing on revolution at home), though not before the arrival of a special envoy to supplant the frivolous, temporizing Benjamin Franklin. (The envoy, John Laurens, with a shocking American disregard for diplomatic etiquette, walked right up to the king at a levee and put a list of requests in his hand; the aid his country had long been desperate for was granted the next day.)

Though Tuchman's history has several such vivid anecdotes and details—who would not be charmed, for instance, to learn that the Turin military academy, where Cornwallis studied, began the day with an hour of dancing lessons? —her prose in general is colorless and dry, respectable rather than exciting or sinuous. The strongest emotion she can work up is a prissy, simpleminded indignation. “The appetite for power,” she writes, “is old and irrepressible in humankind, and its action almost always destructive.... When exercised for the seizure of territory or suppression of liberties, it cannot be said to add to the welfare or happiness or improve the quality of life of those it rules, nor bring content to the ruler. What is it good for?” So true, so true! one can hear the Book-of-the-Month Club readers chorusing in despair and satisfaction. Rather than evoke the stench and horror of life aboard ship in the eighteenth century, Tuchman merely lists the various body emissions and sniffs, “Means of improving hygiene and sanitation could have been devised if they had been wanted,” like a housewife refusing to make any allowances for the occupants of the local SRO.

The First Salute is, in essence, a history of causes rather than characters—the few Tuchman profiles at length lack the charisma of the rebels we already know and love or the tyrants we love to hate. With her emphasis on banality instead of (*pace* Hannah Arendt) evil, Tuchman creates an atmosphere of mediocrity and dullness that she lacks the mischief to dispel. In his version of one tale of British stupidity, which, oddly, does not figure here—Lord George Germain's neglect of vital military orders so as not to delay his holiday in Kent—Bernard Shaw displays more wit and merriment than Tuchman does in her entire volume.

In a nod to other historians' methods, Tuchman notes that Macaulay “teaches history through a gift for language”—he has his techniques; I have mine. But, struggling against the wind in *The First Salute,* readers may conclude that such a

Photograph: *First Marquess, Lord Cornwallis,* by Thomas Gainsborough, 1783; Courtesy of The National Portrait Gallery, London.

gift is not a lagniappe but a necessary companion to battalions of fact.

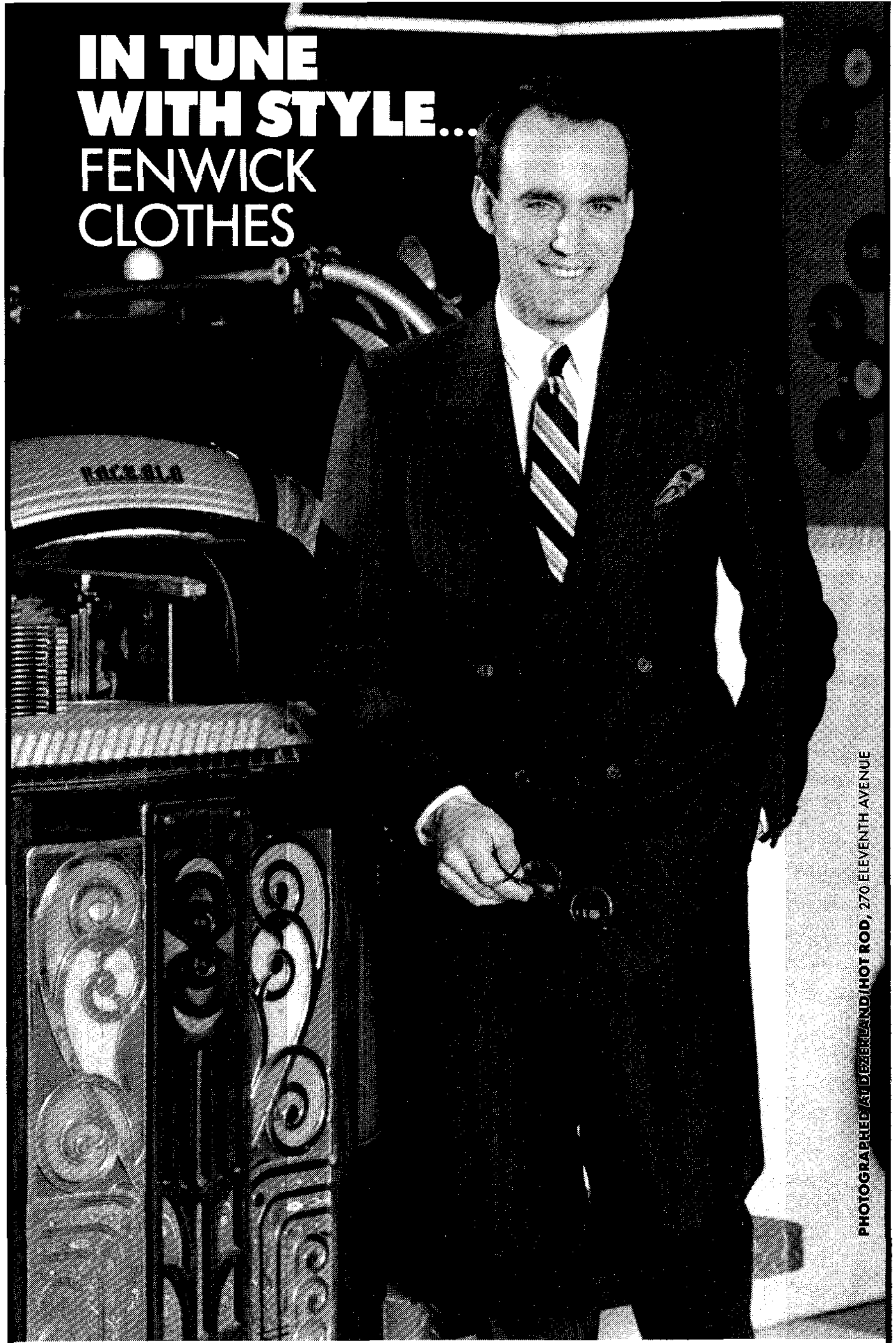
The Captain and the Enemy, *by Graham Greene. Viking; 189 pages; $17.95.*

THE FIRST PART OF GRAHAM GREENE'S little novel is an adventure of marvelous fluidity and grace, a boy's story from another age. During World War II, a mysterious stranger arrives at Victor Baxter's boarding school. "He had . . . a long thin nose which reminded me of a pair of scissors left partly ajar, as though his nose was preparing to trim the military moustache just below it. I thought that he winked at me, but I could hardly believe it. In my experience grown-ups did not wink, except at each other."

Explaining that he is a friend of Victor's father, the captain proposes to take him out for the day. But once outside the gates, he tells the boy his father has lost him in a backgammon game (this turns out to be true). Off to London they go, where the captain billets Victor on his girlfriend, Liza, who lives in the bottom of an empty house, while he seeks illicit treasure. Victor's name is even changed to Jim.

In time, Jim learns that he is the captain's present to Liza, who, after an affair with Jim's father, cannot have children of her own. The father, one of the more considerable bastards in Greene, appears later to confess that after Jim's birth—"which, if you forgive my saying so, was at the time a psychological mistake, as well as a bit of carelessness on my part"—he took up with Liza, who was in turn taken away by the captain. "I must say, it was a bit of a relief to me, for she wasn't fit for much when she came out of hospital." If the distant father embodies evil, Liza and the captain, in their timid devotion, give Jim his first glimpse of adult love.

The early chapters of *The Captain and the Enemy* are a seductive mixture of horror and charm, homely pleasures and betrayal in the basement room. But then the novella jumps to that other outpost of Greeneland, Central America, where Jim, now a young man, goes in search of the captain in a country where treasure hunters have been known to suffer arranged accidents. Though these two settings represent the backdrops of Greene's own life as well as his fiction, he doesn't make an emotional connection between them for us. The impressionable child has somehow become selfish and calculating, closer kin to his natural father than his adopted one. The subsidiary characters of this section are also well removed from us and life—conventionally sinister and cryptic. But if half of this slight story feels perfunctory and vague, half of it still has the power to move us, that of an old man seeing through a boy's eyes when the borders are blurred between reality and romance. ■



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OBSTREPEROUS OBSESSIONS

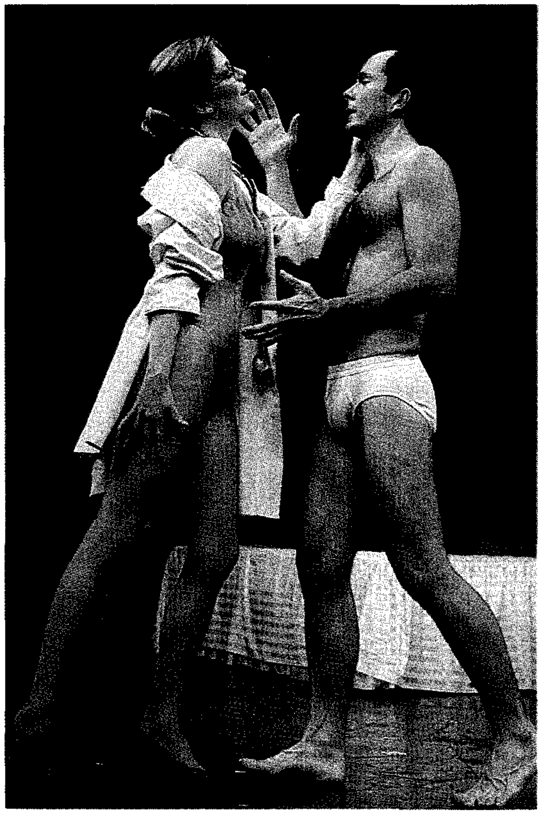
"...The music in *Passionate Extremes* has its winning moments, but it is defeated by a book that sets up its jokes clunkily..."

MUSICAL THEATRE WORKS, IN ITS LOWER East Side venue, devotes itself to developing new musical comedies, a discipline in which the United States held the gold medal until British cats and miserable Frenchmen forced it to settle for the bronze. A worthy endeavor, and this season MTW has acquired also a theater uptown, at St. Peter's Church, in which to present its more evolved projects. Such a one is **Passionate Extremes**, about which it would be hard to get extremely passionate either way.

Passionate Extremes uses a male and a female narrator to set, comment on, and occasionally help propel the action. With a little more wit and ingenuity—and with less unprepossessing performers than Ruthann Curry and Steve Mattar—the stale device might still work; as it is, it is an antique crutch that collapses when it has hardly been leaned on. The self-styled "libretto" (the work seems to think of itself as an opera) has an old but viable idea—that too much unsolicited love can be a deadly burden. But it does not run with it: At best, it ambles; at worst, it just hobbles along.

Carlotta, a wealthy young woman from Connecticut, is so beautiful that everyone on a round-the-world cruise fell in love with her, including the young man who, at show's start, sneaks into her boudoir, long-stemmed rose in hand. He is Umberto Blake, who, at first, had done well on that cruise: "Like a dream, our passion soared,/ Then someone pushed me overboard." When he was retrieved from the apparently hard water of Hong Kong harbor, his smashed face required plastic surgery that completely changed his appearance; but he has finally come to reclaim Carlotta.

She, however, has meanwhile married Otto McClure, a smooth Connecticut number who has landed in jail for financial machinations but is now (I believe) in a hospital where a woman psychiatrist, Dr. Bluebird, is trying to cure his obsession with Carlotta, whom he has almost killed out of jealousy. Bluebird is herself obsessed with Otto, who is also in a terrible passionate Oedipal rut with his mother, Lotte, who attempts to repossess Carlotta by violent means. Trying to cure the young woman, who loves Umberto but is thrall to Otto, is a female faith healer, Prana Yopatha Swann, who falls madly in love with Carlotta.



OH, DOCTOR!: *Tatum, Hindman in* Passionate Extremes.

There could be something in this if the story and lyrics were funnier. Although George Cochran Quincy's music has winning moments, it also has many routine ones. But Quincy is defeated by his apparently constant collaborator, Thayer Q. Burch (does that "Q.," by any chance, stand for Quincy, and is the tie thicker than watery lyrics?), and a book that sets up its jokes clunkily: Carlotta becomes enamored of her personal computer only so that Lotte should be able to send her poisoned software: "I wanted her to die a little with every piece of data."

But there are some good performances under Mark S. Herko's uneventful direction. As Carlotta, Sarah Knapp is the droll epitome of a non-Jewish American preppy princess, oozing Muffieishness from every Pears-soaped pore. Though she is extremely appealing, Miss Knapp is neither beautiful nor sexy but could be totally right in a pure comedy role, with her strong, flexible, compelling soprano further graced by superb diction. Her acting gift is patently for comedy, and here she cannot find the right tone for the romantic passages. As Dr. Bluebird, Marianne Tatum is miscast: A lovely and feminine leading lady with a lilting voice, she is wasted on a brash character role, though she gives it her delicately sparkling best. More appropriate are the voluminous Panchali Null as the lethal Lotte and Suellen Estey as the swooning swami, fierce when crossed.

As Umberto, Alex Santoriello sings decently but has no looks or charisma; James Hindman gets the con in Otto, but not the Conn.; both men lack class. To show off their culture, the authors give us a "Gibbous Moon Quartet" and a bit of Joyce in "the ineluctable modality of love." But there is altogether too much software here and not enough hard.

WHEN IT COMES TO PRETENtiousness, though, nobody beats **The Legend of Sharon Shashanovah** (it is always advisable to beware of shows with "legend" in their titles), by A. F. Horn. The play is written largely in some sort of no-man's-language between pseudo-poetry and persiflage; its tone wobbles between a joke daring us to take it seriously and drama choosing to laugh at itself, but, predictably, it doesn't work either way. As far as I can make out, the author is aiming at nothing short of an allegory of predestination and free will, told in terms of an actress who answers a peculiar ad ("those with souls need not apply") and so ends up with an even odder puppet company, whose puppets come alive and make her act out her own life. They finally revert to being puppets, but not before sending her out to start again and, next time, do better (reincarnation, no less!) for herself and for them, under the watchful eye of an invisible but often apostrophized Maestro (guess who!).

It is all told with the greatest possible convolution and undisguised self-satis-

Photograph by Martha Swope.

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faction, with healthy chunks of obscurity to finish off the appetizing blend. Not even the name Sharon Shashanovah makes linguistic sense, nor does the faulty patronymic "Ilyichna." The puppet company is headed by its director, Joseph Ravensky (from "raven"), who would seem to be the Devil incarnate except that his mother, the tough drama coach Natasha Ilyichna Ravenskaya, is not the Devil's dam but, under a crustily Maria Ouspenskaya–like stance, a sympathetic mother figure. Sharon is the putative daughter of a great actor, Shashanov, but really the child of Ravensky, which is hard to fit into any allegory. There is a script girl, Elena (the program has "Elene"), who doubles as a mute Japanese mime, for no mime or reason; an idealistic homosexual playwright, Julio, whose play is destroyed by Ravensky; and a sellout of a leading man, Billy Brenner, whom Sharon adores and marries and who proves bad news all around.

More confusingly, there is a wise old critic, Otto Schechler, first seen sitting in the audience in concentration-camp garb with a yellow star; in Act II, he strips this off, to emerge in immaculate evening attire and join the onstage party scene. I can make no more sense of him than of a singer, Andrea, who hovers around the periphery and, to her own rather good guitar accompaniment, sings rather bad songs rather badly. The second act is a grandiose discussion of what is theater; the third act takes place in Hollywood and fails signally as a screed against greed. Here, Ravensky becomes even more evil, drops his Russian accent for a broad American one, then resumes it. He beds both his stars: Sharon with one accent, Billy with the other. Sharon finally escapes back to New York . . . but you don't really want to hear more.

Sharon Gans, who seems to have directed all of A. F. Horn's works, also directed this one, with a great deal of busyness and a minimum of illumination. Sometimes there are real puppets on the stage as well, which the actors occasionally carry about or seat on their laps for no ostensible reason; there is also a totally humorless film sequence and a certain amount of stunningly sexless sex. The dialogue is not always so grand as ". . . the imperious eagle sitting inside my head, picking [I think] at my forehead . . . urging me to flights of fancy," or "I know it's time to cast anchor deep in my own dock," but it is so quite often enough. Frank Nastasi is a likable Otto, and Sharon Talbot works hard and not unimpressively at Sharon. Could a show whose heroine, director, and leading lady are all called Sharon perhaps be some sort of in-joke? "I squeeze the milk-wet teat of the world," someone says, and the way such things are written, directed, and delivered, who can tell? ▬

Music/Peter G. Davis

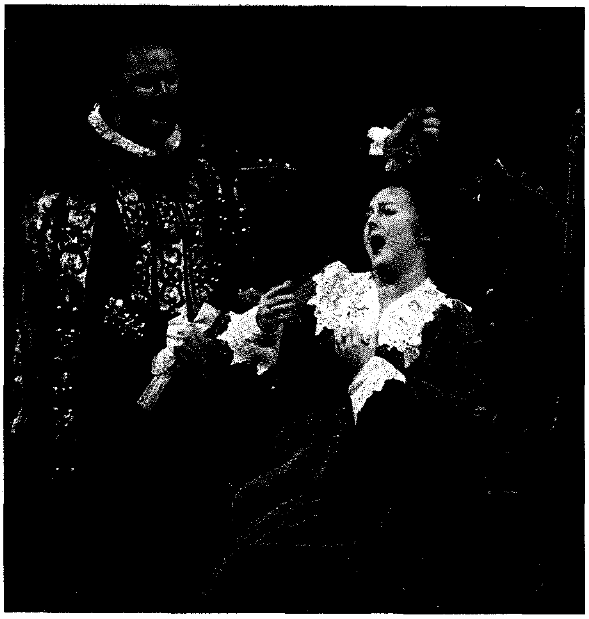
PURE GOLD

"...The orchestra is in optimum form for *Rheingold,* and the Met has good people in all the roles. Its new Lucia is 'sensible'..."

IT'S IRONIC. OF THE FOUR OPERAS CURrently in the Metropolitan's repertory, **Das Rheingold** has the least audience appeal but receives by far the best performance. Of course, many Wagnerites are still fuming over the reactionary tone of the Met's new *Ring* cycle, although director Otto Schenk's apparent refusal to look for any special meanings in this complex operatic epic is, in its own perverse way, rather avant-garde. There will be time to debate all that when *Götterdämmerung* is unveiled later this month and after the complete tetralogy is performed in proper sequence at the end of the season. Meanwhile, *Das Rheingold* stands by itself as a tempting hors d'oeuvre, worth sampling for its musical ingredients alone.

The Met orchestra is in optimum form, and James Levine's presentation of the score seems much more focused than it did last year. Obviously, the conductor is fully absorbed in Wagner at the moment, and that may partially account for the surprisingly shoddy and absentminded *Il Trovatore* he led on opening night. The quality of the singing is also uniformly high. Since this long one-act prelude to the cycle makes less-heroic vocal demands than the later *Ring* operas, it poses fewer casting problems in an age perilously short on Wagnerian voices, and the Met has found good people for all fourteen roles.

Wotan should dominate the opera in any case, and Hans Sotin's powerful bass easily does just that—an imposing chief god even if his interpretation lacks nuance. The ominous sound of grating iron in Franz Mazura's voice automatically turns his Alberich into a dangerous figure, and the suave texture of Siegfried Jerusalem's tenor gives Loge's conniving personality an even more slippery veneer than usual. Mark and Gregg Baker are clearly not real-life brothers, but as Donner and Froh they make an effectively matched pair of siblings. So, for that matter, do John Macurdy and Matti Salminen as the two hulking giants. Birgitta Svenden's velvet contralto sounds especially luscious in Erda's music, and there are mellifluous contributions from Hanna Schwarz (Fricka) and Ellen Shade (Freia), as well as a Mime etched in acid from Horst Hiestermann. Although Otto Schenk's flaccid stage direction occasionally threatens to turn the whole performance into a costumed concert, the Met's *Das Rheingold* can still be savored as a considerable musical achievement.



FAMILY FEUD: *Schexnayder and Gruberova in the Met* Lucia.

EVERY GENERATION HAS AT LEAST ONE famous **Lucia di Lammermoor**—Tetrazzini, Galli-Curci, Pons, Callas, Sutherland—and I suppose Edita Gruberova is today's Lucy of choice on the international opera circuit. The soprano first stunned Vienna in the role ten years ago (the opera hadn't been performed there for decades), and she has since taken it around the world and into the recording studios. Her interpretation has now even reached the Met, so often the last stop on a diva's itinerary these days. Originally created for Joan Sutherland, the company's 1964 production was judged ponderous and old-fashioned even when new, but nothing onstage ever seriously gets in the way of the singers, especially a prima donna bound to dazzle audiences with a star turn.

Gruberova is determined to do just that, and she goes about her work with crisp self-confidence and businesslike professionalism. If Callas and Sutherland are still antipodal role models for today's Lucias, Gruberova carefully negotiates a middle path between them, hinting at the former's expressive intensity and suggesting some of the latter's technical virtuosity, but seldom venturing very far in either direction or adding anything specific of her own. Her singing has sufficient energy, brilliance, and variety to excite the fans, but there are frequent irritations: the odd bulging note, an occasional gargled scale, tones that tend to turn hard and glassy under pressure. Worse, her performance creates few illusions, and one is constantly aware of its mechanics: "This is how I do my Lucia," Gruberova seems to be telling us at every turn. And, yes, in many respects she does it very well—although it's impossible to believe that such a sensible woman could ever go mad and murder her bridegroom.

Even with a less-than-sensational Lucia, Edgardo often fades into the background during the course of the opera, and that is more or less what happens to Francisco Araiza. Part of the blame is his for not singing with more grace, suppleness, and imagination—here is a lovely voice that seems content to do little more than mark time. Brian Schexnayder (Enrico) and Gwynne Howell (Raimondo) also leave no special impression, even now that the Met has restored the traditional cuts that once reduced their roles to virtual comprimario status. Conducting with limp hands, Edoardo Muller is no help at all.

IT HAS BEEN OVER THIRTEEN YEARS SINCE the City Opera last performed Douglas Moore's **The Ballad of Baby Doe**—too long an absence for the most downright lovable opera ever written by an American. At least the current revival is aptly timed. It celebrates both the thirtieth anniversary of the work's New York premiere and the second retirement of the original City Opera production's leading lady, Beverly Sills, who steps down as the company's general director at the end of the season. Now if someone would only reissue that 1959 recording with Sills, the

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If the musical emphasis had been slightly different, *Baby Doe* would probably be appreciated today as a classic Broadway show rather than as an opera. John Latouche's text has more the feel of a book-and-lyrics musical than of a conventional libretto, even though the score is essentially through-composed. In any case, it's a wonderfully theatrical account of the real-life Horace Tabor, a Vermont stonecutter who struck it rich in the Leadville mines of Colorado in the 1880s, became a force in American politics after abandoning his stern wife, Augusta, for the cuddly Baby Doe. He lost everything in the silver crash of 1896—except the faithful love of Baby Doe, whose frozen body was found in 1935, 36 years after her husband's death, in a cabin near Tabor's worthless Matchless Mine.

Moore must have realized that he had been handed a libretto made expressly for him, because he characterizes and animates virtually every scene with lively, direct, infectious, tuneful music that comes straight from the heart—the saloon brawl, a political rally, a Washington party, and the grand opening of the Tabor Opera House, starring Adelina Patti, all create an unusually vivid sense of time and place. The people of the drama also seem very real, with the possible exception of the rather prosy Augusta. Baby Doe is an enchanting creation who sings one gorgeous aria after another, culminating in her exquisite "Leadville Liebestod." (I treasure the memory of the late composer playing this touching finale for his students at Columbia University, tears streaming down his face.) This is a lovely opera, and Tabor sums it up with his dying breath: "You were always the real thing, Baby."

The costumes,by Patton Campbell,are new and so is Rhoda Levine's stage direction, but this is basically the City Opera's familiar production, quaintly picturesque and as comfortable as an old shoe. Donald Oenslager's sets may look a trifle musty, but so did the Wild West in 1880, and the idea of projecting contemporary prints and photographs depicting the actual places and people in the opera remains an inspired stroke. The Baby Doe of the moment is Faith Esham, pretty as a picture and a model of staunch loyalty. I only wish her soprano could float more freely over the notes, but for some of us the silvery sound of the young Sills in this music is hard to forget. William Parcher's voice is also often pressed to its limits, but his Tabor is a lively dramatic presence and an effective foil for Joyce Castle's ramrod Augusta. Hal France conducts with sympathy, and the entire company rallies to give one of its finest ensemble efforts of the season. ▬

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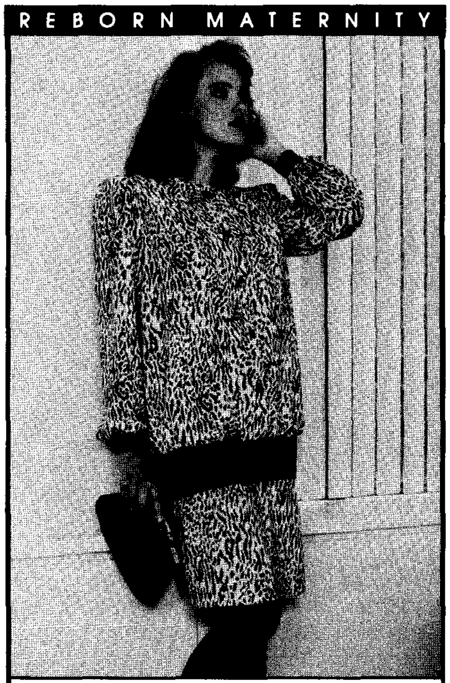

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SALES & BARGAINS

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THERE IS A LIMITED NUMBER OF SWEATERS (heavy nine-gauge double-ply cashmere) for men and women on sale here in chest sizes 36–44. They come in navy blue, dark gray, burgundy, bright red, dark green, black, and yellow. Sleeveless V-necks, were $200, now $119.50; long-sleeved sweaters, including scoop-neck cables or solid V-necks, were $300, now $149.50. A.E., M.C., V. accepted; no checks; all sales final. *Lederer de Paris, Inc., 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 10/31.*

TWO CAFÉS

TWO CAFÉS IN MANHATTAN ARE UNDER new management and are offering specials (valid at both places). Breakfast, from 7:30–11 A.M. (you can eat in or take out), includes choice of freshly brewed coffee, tea, or milk; apple, cranberry, grapefruit, or fresh-squeezed orange juice; danish, plain or chocolate croissant, or a choice of muffin, was $3.75, now $2.75. With the Punch-A-Lunch series, from 11:30 A.M.–2:30 P.M., anybody eating a lunch that costs $8.50 or more in the restaurant gets his card punched; eat four of these lunches within four weeks, and the fifth lunch (up to $20) is free. Late lunchers and early diners (2:30–6:30 P.M.), take 30 percent off the bill if your meal includes an entrée. The menu offers many salads, such as charcuterie, sesame chicken, seafood avocado, and fresh fruit; sandwiches; soups; quiche; assorted pastas; fresh-baked desserts; and more. A.E. accepted; no checks. *The Paradise Cafe, 1345 Avenue of the Americas, near 55th St. (247-0404), and The Cafe Marguery, 55 East 52nd St., in the atrium of the Park Avenue Plaza (486-7933); Mon.–Fri. 7:30 a.m.–6:30 p.m.; through 11/4.*

HEALTH AND BEAUTY

OUR RESEARCHER WAS RHAPSODIC ABOUT this salon, its services and knowledgeable practitioners. The emphasis is on health, and for a limited time the salon is offering these discounts: one-hour reflexology session (acupressure foot massage), Shiatsu massage or Swedish massage, were $49 for one session or $180 for a series of four, now $39 and $140, respectively; half-hour "business-lunch special" reflexology session, was $35 for one, now $27; European deep-pore cleansing facial with acupressure, was $49, now $39, plus a free mini-reflexology session; facial-muscle toning, was $75 for one session or $552 for a series of eight, now $59 and $440, respectively, plus a free mini-reflexology session; deep-heat weight-reduction therapy, was $67 for one session, now $53, with a free mini-reflexology session; cranial massage (only following reflexology, facial-toning, or deep-heat session), was $20 for a 15-minute session, now $15; Chua-ka, a finger-pressure technique, was $35 for a 30-minute session, now $27. Appointments are necessary. A.E., checks accepted. *The Health/Beauty Connection, 123 East 54th St., Suite 2C (688-1990); Mon.–Fri. 7:30 a.m.–7 p.m. and Sat. 9 a.m.–5 p.m.; through 10/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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FROM THE SHOWROOM

THIS DESIGNER OF HANDBAGS AND WOMEN'S belts (waist sizes S–L) is offering her wares at prices below wholesale. Welted-suede belts with covered buckles, retail $75, here $30; quilted leather belts with chain buckles, retail $110, here $40; mock-croc belts, retail $65, here $20–$25; glazed-leather handbags, retail $300, here $95; assorted suede handbags, retail $250, here $65–$100. Also, for those on a tight budget, there are "treasure" boxes featuring damaged merchandise and items from previous seasons, here $1, $5, and $10. Checks accepted; no credit cards; all sales final. *Jill Stuart, 7 West 36th Street, eleventh floor (868-5559); Wed.–Fri. 10 a.m.–6 p.m.; 10/12–14.*

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THESE ONE-OF-A-KIND NECKLACES ARE handmade from old and antique ornaments, semiprecious stones, and other exotic things. Old Tibetan brass ornaments, Chinese mah-jongg sticks, and African hishi beads, retail $280, here $130; five-strand ivory, silver, semiprecious, and tribal beads, retail $500, here $230. Bracelets of wood and semiprecious materials, retail $60–$350, here $25–$175 (for example, bracelet of silver, African trading beads, and African amber, retail $240, here $110). Brass geometric earrings with gold or silver plating, retail $50–$100, here $10–$45; acrylic or acrylic-and-stone earrings, retail $25–$60, here $5–$20. Cash only; all sales final. *Krasne Two, 389 Fifth Ave., near 36th St., Room 505A (777-6053); Tues.–Fri. 10 a.m.–5 p.m.; 10/11–14.* ▬

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 10/25: *The Boxer and Death.* #2—Through 10/20: "Clara Bow and Company: It Girls, Flappers, Jazz Babies, and Vamps." 10/12: *The Last Flight; The Miracle Woman.* 10/13: *Sunny Side Up; Sunny.* 10/14: *Thunderbolt; Underworld; The Docks of New York.* 10/15: *Madam Satan; So This is Paris.* 10/16: *A Woman of Affairs; Flesh and the Devil.* 10/17: *Sunrise; City Girl.* 10/18: *Girls About Town; Dangerous Curves.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). Through 12/1: "Forbidden Films: Banned, Censored, and Condemned." 10/12: *Cruising; Un Chant d'Amour; The Outlaw.* 10/13: *Last Tango in Paris; Carnal Knowledge.* 10/14–15: *It's a Mad, Mad, Mad, Mad World.* 10/16: *Diary of a Country Priest; Monsieur Vincent.* 10/17: *New York, New York; Taxi Driver.* 10/18: *Gilda; The Lady From Shanghai.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 10/13: *Who Framed Roger Rabbit.* Opening 10/14: *The Kiss.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Big Time.* #2—*Boyfriends and Girlfriends.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Bird.* #2—*Crossing Delancey.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). Through 10/13: *Running on Empty.* Opening 10/14: *The Kiss.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Imagine: John Lennon.* #2—*Sweet Hearts Dance.* #3—*Alien Nation.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 10/12: *La Traviata; Otello.* 10/13: *A Slight Case of Murder; Arsenic and Old Lace.* 10/14–15: *Roman Holiday; Breakfast at Tiffany's.* 10/16: *La Dolce Vita.* 10/17: *Kagemusha; Yojimbo.* 10/18: *Scarface* (1932); *Hell's Angels.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 10/12–13: *A Night at the Opera; A Day at the Races.* 10/14–15: *True Stories; Vibes.* 10/16: *Paths of Glory; Grand Illusion.* 10/17–18: *The Naked Kiss; Shock Corridor.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Punchline.* #2—*Gorillas in the Mist.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Babette's Feast.* #2—Through 10/13: *Patty Hearst.* Opening 10/14: *A Winter Tan.* #3—*Matador.* #4—*Track 29.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Crossing Delancey.* #2—*Heartbreak Hotel; Daffy Duck's Quackbusters; Elvira: Mistress of the Dark.* #3—*Clara's Heart.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Dead Ringers.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Gorillas in the Mist.*

23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 10/13: *A Fish Called Wanda.* Opening 10/14: *The Accused.* #2—*Memories of Me.* #3—*Married to the Mob.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Punchline.*

26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). Through 10/13: *Kansas.* Beg. 10/14: *Clara's Heart.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Punchline.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Clara's Heart.* #2—*Dead Ringers.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Elvira: Mistress of the Dark.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Alien Nation.* #2—*Die Hard.* #3—*Messenger of Death.* #4—Through 10/13: *Tougher Than Leather.* Opening 10/14: *The Kiss.* #5—*A Nightmare on Elm Street 4: The Dream Master.* #6—*Coming to America.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Heartbreak Hotel.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Gorillas in the Mist.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Betrayed.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*Married to the Mob.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Young Guns.* #2—*Midnight Run.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Under the World.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 10/13: *Midnight Run.* Opening 10/14: *The Kiss.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Imagine: John Lennon.* **CARNEGIE SCREENING ROOM**—(757-2131). *Wings of Desire.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 10/13: *Ground Zero.* Beg. 10/14: *Bull Durham.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Big.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Tucker: The Man and His Dream.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "Romantic Comedies of the Thirties, Forties, and Fifties." 10/12–13: *Theodora Goes Wild; Together Again.* 10/14–15: *A Letter to Three Wives; Unfaithfully Yours* (1948). 10/16–17: *Indiscreet; The Voice of the Turtle.* 10/18–19: *Tovarich; A Royal Scandal.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Dead Ringers.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). Through 10/13: *Miles From Home.* Opening 10/14: *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Heartbreak Hotel; Who Framed Roger Rabbit.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Clara's Heart.* #2—*Alien Nation.*

53. BARONET—Third Ave. at 59th St. (355-1663). Through 10/13: *Running on Empty.* Opening 10/14: *Madame Sousatzka.* **CORONET**—*Punchline.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Crossing Delancey.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Imagine: John Lennon.* #2—*Sweet Hearts Dance.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Gorillas in the Mist.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*A Fish Called Wanda.* #2—*Memories of Me.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 10/13: *Married to the Mob.* Opening 10/14: *The Accused.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Punchline.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 10/13: *Betrayed.* Beg. 10/14: *Alien Nation.* #2—*Heartbreak Hotel; Who Framed Roger Rabbit.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Elvira: Mistress of the Dark.* #2—*Die Hard.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). Through 10/13: *Eight Men Out.* Opening 10/14: *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Thin Blue Line.* #2—Through 10/9: *Bagdad Cafe.* Opening 10/10: *Salaam*

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Bombay. #3—Through 10/9: *Boyfriends and Girlfriends.* Opening 10/10: *Red Sorghum.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Hotel Terminus: The Life and Times of Klaus Barbie.* #2—*Matador.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Gorillas in the Mist.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Memories of Me.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*Crossing Delancey.* #5—*Imagine: John Lennon.* #6—*Sweet Hearts Dance.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Punchline.* #2—*Dead Ringers.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Betrayed; Heartbreak Hotel.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Clara's Heart.* #2—*Alien Nation.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Alien Nation.* #3—*Tougher Than Leather.* #4—*Die Hard; Elvira: Mistress of the Dark.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Alien Nation.* #2—Through 10/13: *Die Hard.* Opening 10/14: *The Kiss.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Elvira: Mistress of the Dark.* #2—*Alien Nation.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.-Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 11/11: "Independent America: New Film 1978–88." 10/12 at 1:30: *Superstar: The Karen Carpenter Story*, dir. Todd Haynes; at 2:30: *Imposters*, dir. Mark Rappaport. 10/13 at 1:30: (See 10/12 at 2:30); at 2: *Sherman's March* (1986), dir. Ross McElwee. 10/14 at 2: *Joe's Bed Stuy—We Cut Heads*, dir. Spike Lee; at 3:30; *Soldier Girls*, dir. Nicholas Broomfield and Joan Churchill; at 6: *Other Reckless Things*, dir. Janis Crystal Lipzzin; *Daughters of Chaos*, dir. Marjorie Keller; *You Are Not I*, dir. Sara Driver; at 8: film, video, and performance by Peter Rose.

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5. 10/12 at 6: *Arnulf Reiner* (1958), dir. Peter Kubelka; "The Films of Auguste and Louis Lumiere"; at 7: *A Study in Choreography* (1945), dir. Maya Deren; *The Art of Vision* (1965), dir. Stan Brakhage; at 8:30: *Seven Women—Seven Sins* (1986), dir. Helke Sander. 10/13 at 6 and 8:30: "The Films of Louis Lumiere"; at 8 and 10:15: (See 10/12 at 8:30); at 10:30: "Essential Films No. 1: The Films of Kenneth Anger." 10/14 at 7 and 9: "Films of Auguste and Louis Lumiere"; at 8: *Seven Women—Seven Sins*; at 10:30: "Essential Films No. 2." 10/15 at 10:30; "Essential Films No. 3." 10/16 at 6: "Essential Films No. 4"; at 7: "The Films of Auguste and Louis Lumiere"; at 8: *Seven Women—Seven Sins.* 10/17 at 8:30: "Essential Films No. 5."

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 11/5: "Min Joong Video Program," a selection of recent videotapes from Korea include *The Sang Kyeidong Olympics* (1987); *Funeral Ceremonies* (1988); *Agriculture is the Foundation of a Nation* (1988); *We Never Can Be Two* (1988); and *Homes Apart* (1988). 10/15-16 at 8: "Cultural Politics Between the First and Third Worlds."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra."Family Flicks": Through 10/29: "Monster Madness." 10/15 at 3: *House of Wax* (1953), dir. Andre DeToth, with Vincent Price.

CASA DE ESPANA—314 E. 39th St. (689-4232). 10/15 at 4 and 10/18 at 7: *Lorca, Death of a Poet*, dir. Juan Antonio Bardem, with Nickolas Grace.

CHRISTIE'S—219 E. 67th St. (606-0400). $5. Through 10/17: "Cecil B. De Mille Film Festival." 10/13 at 6:30: *The Cheat* (1915). 10/14 at 6:30: *Male and Female* (1919). 10/15 at 6:30; *The Greatest Show on Earth* (1952). 10/16 at 6:30: *The Sign of the Cross* (1932). 10/17 at 6:30: *Union Pacific* (1939).

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 10/12 at 7: "Features From Hungary": *Love* (1970), dir. Karoly Makk. 10/13 at 7: *Suspira* (1977), dir. Dario Argento. 10/14 at 8: 'In Person: Heather McAdams." 10/15–16: "Artists Space Presents Cultural Politics Between the First and Third Worlds." 10/15 at 8: recent documentaries from Seoul. 10/16 at 8: a panel discussion on current cultural and political relations. 10/17 at 7: "New York City," screenings include *Skyscraper* (1959), dir. Shirley Clarke and *Force of Evil* (1948), dir. Abraham Polonsky. 10/18 at 7: *In the Year of 13 Moons* (1979), dir. Rainer Werner Fassbinder. "Films for Kids." 10/15 at 11 a.m.: "Water, Water Everywhere."

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 10/18 at 7: "Lydia for President": *The Gun is Loaded*, with Lydia Lunch.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 10/12 at 2, 6, and 8:45: *The Eagle With Two Heads* (1947), dir. Jean Cocteau.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 10/14 at 8: "Frontline: Television, Journalism and the Independent Viewpoint."

INDEPENDENT FEATURE PROJECT—The Mark Goodson Theatre, 2 Columbus Circle, at 59th St. and 8th Ave.(921-7979). Free. Through 10/14: "The 10th Annual Independent Feature Film Market." 10/12 at 8: *The Return of the Secaucus 7* (1980), dir. John Sayles. 10/13 at 8: *Stand and Deliver* (1988), dir Ramon Menedez, with Edward James Olmos.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1777). $2.50; students and seniors $1; free to members. Through 10/30: "About Japan" video series: *Meaning of the Interval* (1987), dir. Edin Velez and *Univeral Input Output* (1983), dir. Astrid Heibach; "Waveforms: Video/Japan."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. 10/14–18: "New Films From Japan." 10/14 at 6:30 and 8:40: *Yen Family* (1988), dir. Yojiro Takita.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1–6. Through 10/29: "New Work Series."

EL MUSEO DEL BARIO—1230 Fifth Ave. (831-7272). 10/14–22: "The 1988 National Latino Film and Video Festival."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.-Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break": 10/13–14 at 12:15 and 1:15: "The Star Spangled Review." 10/18–19 at 12:15 and 1:15: "The Jimmy Durante Show." "Saturday Screenings for Children," 10/15 at 12:30 and 3: "Wonderworks...": *Booker.* Through 11/5: "Television Specials": Through 10/15 at 12:30: "The Ford Fiftieth Anniversary Show": "A Tribute to Rogers and Hammerstein."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 10/13 at 2:30: *Jigsaw* (1962), dir. Val Guest; at 6: *Kes* (1969), dir. Ken Loach. 12/14 at 2:30; *Saturday Night and Sunday Morning* (1960), dir. Karel Reisz; at 6: *Our Mother's House* (1967), dir. Jack Clayton. 10/15 at 1: *A Private Enterprise* (1975), dir. Peter K. Smith; at 3: *Bronco Bullfrog (Around Angel Lane)* (1969), dir. Barney Platts-Mills; at 5: "The Terence Davies Trilogy." 10/16 at 1: *Four in the Morning* (1965), dir. Anthony Simmons, with Judi Dench; at 3: *The Leather Boys* (1963), dir. Sidney Furie; at 5: *Nighthawks* (1978), dir. Ron Peck. 10/17 at 2:30; *The Angry Silence* (1960), dir. Guy Green; at 6: *A Kind of Loving* (1962), dir. John Schlesinger. 10/18 at 2:30: (See 10/16 at 5); at 6: (See 10/16 at 3). Through 10/18: "Sven Nykist: Cinematographer." 10/12 at 3: *Wings* (1916), dir. Mauritz Stiller. **Titus Theater 2:** 10/13 at 3 and 6: "What's Happening?": *Land of Dreams* (1987), dir. Jan Troell, with Rollo May. 10/15 at 2:30 and 5:30: "A History of Camera Movement": *David Holtzman's Diary* (1968), dir. Jim McBride. 10/16 at 2:30 and 5:30: "A History of Camera Movement": *The Fireman's Ball* (1967), dir. Milos Forman. 10/17 at 6:30; "Cineprobe": an evening with Sharon Couzin, screenings of *Shells and Rushes; Bouquet* and *Gradiva.* 10/18 at 3 and 6: a selection of Bulgarian animated films.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.-Thu.) $3; under 16, $2.50. 10/12 at 8: *Bagdad Cafe* (1987), dir. Percy Adlon, with Marianne Sagebrecht. 10/13 at 8: In person filmmaker Nina Menkes. *Magdalena Viraga* (1986), dir. Menkes, with Tinka Menkes. 10/14–17: *38: Vienna Before the Fall* (1986), dir. Wolfgang Gluck, with Tobias Engel. 10/16 at 8: *Coverup: Behind the Iran Contra Affair* (1988), dir. Barbara Trent, at 7 guest speaker Sara Nelson of the Christic Institute. 10/18–19 at 8: *The Thin Blue Line* (1988), dir. Errol Moris; guest speaker Peter Davis, Professor at Touro Law School.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 10/13 at noon: "Viewpoint...Appalshop": *The Big Lever; Party Politics in Leslie County, Kentucky*, dir. Frances Morton; *UMWA 1970: A House Divided; The Milestone Sewing Center;* at 6: *Eugene O'Neill—A Glory of Ghosts*, dir. Perry Miller Adato. 10/18 at noon: "Featuring Czech New Wave": *Intimate Lighting* (1965), dir. Ivan Passer; at 2:30; "Collector's Choice... The Crucible of Poland": *Far From Poland* (1984), dir. Jill Godmillow.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $15; $5, single ticket. "What Matters Most" film series. "Personal Integrity in the Modern Era." 10/16: *To Kill a Mockingbird* (1962), dir. Robert Mulligan.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. 10/14–27, nightly except Mon. at 6 and 10:10: "Two Films From the Best of Hong Kong Cinema": *The Last Emperor*, dir. Li Han Hsiang; at 8: *Homecoming*, dir. Yim Ho. Through 10/14, nightly except Mon at 6: *The Man With Three Coffins*, dir. Lee Chang-Ho; at 8: *A Promise*, dir. Yoshishige Yoshida.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 10/15 at 2: *Conversations with Willard Van Dyke* (1981), dir. Amalie Rothschild.

ROTUNDA GALLERY—16 Court St., Room 809, Brooklyn (718-875-4031). Through 10/15: "Trans Americas," drawings and videotapes by Juan Downey.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, non-members. 10/15 at 1 and 3: "The 19th Tournee of Animation."

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series: Carl Foreman Film Retrospective." 10/16 at 1:30; *The Guns of Navarrone* (1961), dir. J. Lee Thmopson, with Gregory Peck and David Niven.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." Through 11/13: "Scrutable Images: Chinatown Demystified," screenings include *Chan is Missing*, dir. Wayne Wang; *Family Gathering*, dir. Lise Yasui and Ann Tegnell; *Nisei Soldier: Standard Bearer for an Exiled People*, dir. Loni Ding; and *Bowery Movement*, dir. Tom Tam.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Elvira: Mistress of the Dark.* #2—*Married to the Mob.* #3—*Alien Nation.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Die Hard.* #2—*Imagine: John Lennon.* #3—*A Fish Called Wanda.* #4—*Memories of Me.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*A Fish Called Wanda.* #2—*Alien Nation.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Gorillas in the Mist.* #2—*Heartbreak Hotel; Married to the Mob.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 10/13: *The Blob.* Beg. 10/14: *The Kiss.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Alien Nation.* #2—*Gorillas in* *the Mist.* #3—*Running on Empty.* #4—Through 10/13: *Elvira: Mistress of the Dark; Heartbreak Hotel.* Beg. 10/14: *The Kiss.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 10/13: *Who Framed Roger Rabbit.* Beg. 10/14: *The Kiss.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Tougher Than Leather.* #2—*Elvira: Mistress of the Dark.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Alien Nation.* #2—*Alien Nation.* #3—*Die Hard.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*A Fish Called Wanda.* #2—*Die Hard.* #3—*Crossing Delancey.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Dead Ringers.* #6—*Gorillas in the Mist.* #7—*Heartbreak Hotel; Messenger of Death.* #8—*Married to the Mob.* #9—*Elvira: Mistress of the Dark.* #10—*Imagine: John Lennon.* #11—*Punchline.* #12—*Clara's Heart; Memories of Me.* #13—*Alien Nation.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Crossing Delancey.*# #2—*Clara's Heart.* #3—*Gorillas in the Mist.* #4—*Dead Ringers.* #5—*Heartbreak Hotel.* #6—*A Fish Called Wanda.* #7—*Die Hard.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Dead Ringers.* #2—*Alien Nation.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Heartbreak Hotel.* #2—*Coming to America; Gorillas in the Mist.* #3—*Alien Nation.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Crossing Delancey; Married to the Mob.* #2—*Memories of Me; Heartbreak Hotel.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Big.* #2—*Elvira: Mistress of the Dark.* #3—*Die Hard.* #4—*Dead Ringers.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Alien Nation.* #2—*Elvira: Mistress of the Dark.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Alien Nation.* #2—*Die Hard.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Alien Nation.* #2—*Elvira: Mistress of the Dark.* #3—*Punchline.* #4—*Imagine: John Lennon.* #5—*Memories of Me.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Elvira: Mistress of the Dark.* #2—*Alien Nation.* #3—*Die Hard.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Die Hard.* #2—*Clara's Heart.* #3—*Crossing Delancey.* #4—*Alien Nation.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Imagine: John Lennon.* #2—*Punchline.* #3—*A Fish Called Wanda; Heartbreak Hotel.* #4—*Gorillas in the Mist.* #5—*Memories of Me.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Elvira: Mistress of the Dark.* #2—*Memories of Me.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Tougher Than Leather.* #4—*Elvira: Mistress of the Dark.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Heartbreak Hotel.* #2—*Memories of Me.* #3—*Elvira: Mistress of the Dark.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Alien Nation.* #2—*Punchline.* #3—*Gorillas in the Mist.* #4—*Imagine: John Lennon.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Imagine: John Lennon.* #2—*Alien Nation.* #3—*Crossing Delancey.* #4—*Punchline.* #5—*Clara's Heart.* #6—*Memories of Me.* #7—*Gorillas in the Mist.* #8—Through 10/13: *Heartbreak Hotel.* Beg. 10/14: *The Accused.* #9—*Sweet Hearts Dance.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 10/13: *Elvira: Mistress of the Dark.* Beg. 10/14: *The Kiss.* #2—*Gorillas in the Mist.* #3—*A Fish Called Wanda.* #4—*Alien Nation.* #5—*Running on Empty.* #6—Through 10/13: *Married to the Mob; Heartbreak Hotel.* Beg. 10/14: *The Accused.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Gorillas in the Mist.* #2—*Punchline.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Alien Nation.* #2—*Elvira: Mistress of the Dark.* #3—*Dead Ringers.* #4—*Heartbreak Hotel; Bambi.* #5—*A Nightmare on Elm Street 4: The Dream Master; Messenger of Death.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Clara's Heart.* #2—Through 10/13: *Elvira: Mistress of the Dark; Heartbreak Hotel.* Beg. 10/14: *The Kiss.* #3—*Alien Nation.* #4—*Punchline.* #5—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Accused.* #6—*Crossing Delancey.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*Memories of Me.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Imagine: John Lennon.* #2—*Punchline.* #3—*Gorillas in the Mist.* #4—Through 10/13: *Sweet Hearts Dance.* Beg. 10/14: *The Accused.*

303. CORONA—PLAZA—(639-7722). *The Dead Pool.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Punchline.* #2—*Alien Nation.* #3—*Clara's Heart.* #4—*Married to the Mob.* #5—*Gorillas in the Mist.* #6—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Accused.* #7—Through 10/13: *Heartbreak Hotel; Elvira: Mistress of the Dark.* Beg. 10/14: *The Kiss.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Gorillas in the Mist.* #2—*Elvira: Mistress of the Dark.* #3—*Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Alien Nation.* #2—Through 10/13: *Heartbreak Hotel; Elvira: Mistress of the Dark.* Beg. 10/14: *The Kiss.* #3—*A Fish Called Wanda.* #4—*Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Memories of Me.* #2—*Gorillas in the Mist.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Clara's Heart.* #2—*Sweet Hearts Dance.* #3—*Punchline.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—*Imagine: John Lennon.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Memories of Me.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Alien Nation.* #2—*Die Hard.* #3—Through 10/13: *Heartbreak Hotel.* Beg. 10/14: *The Kiss.* #4—*Dead Ringers.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Married to the Mob.* #2—*Heartbreak Hotel.* #3—*Running on Empty.* #4—*Dead Ringers.* #5—*A Fish Called Wanda; Punchline.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Sweet Hearts Dance.* #2—*Big.* #3—*Die Hard.* #4—*Alien Nation.* #5—*Gorillas in the Mist.* #6—*Elvira: Mistress of the Dark.* #7—*Imagine: John Lennon.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Gorillas in the Mist.* #2—*Heartbreak Hotel.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Elvira: Mistress of the Dark.* #2—*Alien Nation.* #3—*Bambi; Messenger of Death.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Memories of Me.* #2—*A Fish Called Wanda.* #3—Through 10/13: *Midnight Run.* Beg. 10/14: *The Accused.* #4—*Gorillas in the Mist.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Alien Nation.* #2—*Punchline.* #3—*Imagine: John Lennon.*

320. REGO PARK—DRAKE—(457-4002). Through 10/13: *Big.* Beg. 10/14: *A Fish Called Wanda.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Punchline.* #2—*Gorillas in the Mist; Heartbreak Hotel.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 10/13: *Die Hard.* Beg. 10/14: *The Accused.* #2—*Running on Empty.*

401. NEW DORP—HYLAN—(351-6601). #1—*Memories of Me.* #2—*Punchline.*

402. NEW DORP—LANE—(351-2110). *Heartbreak Hotel.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Punchline.* #2—*Imagine: John Lennon.* #3—*Crossing Delancey.* #4—*Gorillas in the Mist.* #5—*Memories of Me.* #6—*Alien Nation.* #7—*Clara's Heart.* #8—Through 10/13: *Elvira: Mistress of the Dark.* Beg. 10/14: *The Accused.* #9—Through 10/13: *Heartbreak Hotel.* Beg. 10/14: *The Kiss.* #10—*Die Hard.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 10/13: *Die Hard.* Beg. 10/14: *Betrayed.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Running on Empty.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Punchline.* #2—*Alien Nation.* #3—*Crossing Delancey.* #4—*Imagine: John Lennon.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*A Fish Called Wanda.* #2—*Alien Nation; Gorillas in the Mist.* #3—*Elvira; Heartbreak Hotel.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Sweet Hearts Dance.* #3—*Elvira: Mistress of the Dark.* #4—*A Fish Called Wanda.* #5—*Crossing Delancey.* #6—*Imagine: John Lennon.* #7—*Punchline.* #8—*Gorillas in the Mist.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Crossing Delancey.* #2—Through 10/13: *Crossing Delancey.* Beg. 10/14: *The Kiss.* #3—*Imagine: John Lennon.*

507. HEWLETT—HEWLETT—(791-6768). *Betrayed.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Married to the Mob.* #2—*Elvira: Mistress of the Dark; A Fish Called Wanda.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Memories of Me.* #2—Through 10/13: *Sweet Hearts Dance.* Beg. 10/14: *The Accused.* #3—*Alien Nation.* #4—*A Fish Called Wanda.* #5—*Gorillas in the Mist.* #6—*Dead Ringers.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Dead Ringers.* #2—*Punchline.* #3—*Elvira: Mistress of the Dark; Heartbreak Hotel.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 10/13: *Big.* Beg. 10/14: *Betrayed.* #2—Through 10/13: *Midnight Run.* Beg. 10/14: *Married to the Mob.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Memories of Me.* #3—*Sweet Hearts Dance.* #4—*Heartbreak Hotel.* #5—*Married to the Mob.* #6—*Gorillas in the Mist.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/13: *Married to the Mob.* Beg. 10/14: *Die Hard.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Alien Nation.* #2—*Sweet Hearts Dance.* #3—*Married to the Mob.* #4—Through 10/13: *Die Hard.* Beg. 10/14: *The Kiss.*

515. MALVERNE—TWIN—(599-6966). #1—Through 10/13: *Big.* Beg. 10/14: *Die Hard.* #2—Through 10/13: *Betrayed.* Beg. 10/14: *Married to the Mob.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Gorillas in the Mist.* #2—*Alien Nation.* #3—Through 10/13: *Sweet Hearts Dance.* Beg. 10/14: *The Accused.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Memories of Me.* #2—Through 10/13: *Who Framed Roger Rabbit.* Beg. 10/14: *The Kiss.* #3—*Alien Nation.* #4—*Clara's Heart.* #5—Through 10/13: *Elivra: Mistress of the Dark.* Beg. 10/14: *Crossing Delancey.* #6—*Imagine: John Lennon.* #7—*Gorillas in the Mist.* #8—*Punchline.* #9—*Punchline.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 10/13: *Crossing Delancey.* Beg. 10/14: *The Accused.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Memories of Me.* #2—*Gorillas in the Mist.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Married to the Mob.* #2—*Running on Empty.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Tucker: The Man and His Dream.* #2—*Betrayed.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Running on Empty.* #2—*Imagine: John Lennon.* #3—*Memories of Me.* #4—*A Fish Called Wanda.* #5—*Dead Ringers.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Gorillas in the Mist.* #2—*Memories of Me.* #3—*Clara's Heart.* #4—*Eight Men Out.* #5—*A Fish Called Wanda.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Imagine: John Lennon.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—*Punchline.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Crossing Delancey.* #2—*Crossing Delancey.* #3—*Clara's Heart.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Punchline.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Punchline.* #3—*Coming to America.* #4—*Dead Ringers.* #5—*Elvira: Mistress of the Dark.* #6—*Married to the Mob.* #7—*Imagine: John Lennon.* #8—*Tougher Than Leather.* #9—*Betrayed.* #10—*Memories of Me.* #11—*A Nightmare on Elm Street 4: The Dream Master; A Fish Called Wanda.* #12—*Gorillas in the Mist.* #13—*Crossing Delancey; Clara's Heart.*

531. WANTAGH—WANTAGH—(781-6969). *Moon Over Parador.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Alien Nation.* #2—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Kiss.* #3—*Imagine: John Lennon.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Heartbreak Hotel.* #2—*Running on Empty.* #3—*Alien Nation.* #4—*Alien Nation.* #5—*The Last Temptation of Christ.* #6—*Who Framed Roger Rabbit.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. North.* #2—*A Time to Remember; A Handful of Dust.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 10/13: *Cocktail.* Beg. 10/14: *The Kiss.* #2—*Imagine: John Lennon.* #3—*Alien Nation.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Heartbreak Hotel; Gorillas in the Mist.* #2—*Sweet Hearts Dance.* #3—Through 10/13: *Big.* Beg. 10/14: *The Accused.*

602. BAY SHORE—CINEMA—(665-1722). Program Unavailable.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Memories of Me.* #2—*Crossing Delancey.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Alien Nation.* #2—Through 10/13: *Heartbreak Hotel.* Beg. 10/14: *The Kiss.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Elvira: Mistress of the Dark.* #2—*Die Hard.* #3—*Gorillas in the Mist.* #4—*Heartbreak Hotel; Cocktail.* #5—*Young Guns.* #6—*A Fish Called Wanda.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Crossing Delancey.* #9—*Dead Ringers.* #10—*Big.* #11—*Punchline; Imagine: John Lennon.* #12—*Memories of Me; Alien Nation.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Punchline.* #3—*Clara's Heart.* #4—*Memories of Me.* #5—*Alien Nation.* #6—*Dead Ringers.* #7—*A Fish Called Wanda.* #8—*Married to the Mob; Heartbreak Hotel.* #9—*Gorillas in the Mist.* #10—*Imagine: John Lennon.* #11—*Sweet Hearts Dance.* #12—*Elvira: Mistress of the Dark; Crossing Delancey.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Gorillas in the Mist.* #2—*Punchline.* #3—*Imagine: John Lennon.* #4—*Memories of Me.* #5—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Accused.* #6—*Crossing Delancey.* #7—Through 10/13: *A Fish Called Wanda.* Beg. 10/14: *The Kiss.* #8—*Alien Nation.*

611. CORAM—PINE—(698-6442). #1—*Betrayed.* #2—*Married to the Mob.* #3—*Die Hard.* #4—*Big.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Crossing Delancey.* #2—*Gorillas in the Mist.* #3—*Punchline.* #4—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Accused.* #5—*Clara's Heart.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Memories of Me.* #2—*A Fish Called Wanda.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Crossing Delancey.* #2—*Punchline.* #3—*Imagine: John Lennon.* #4—*Married to the Mob; Heartbreak Hotel.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Gorillas in the Mist.*

618. ISLIP—ISLIP—(581-5200). #1—*Gorillas in the Mist.* #2—*A Fish Called Wanda.* #3—*Alien Nation.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Alien Nation.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 10/13: *Big.* Beg. 10/14: *Cocktail.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Memories of Me.* #2—*Running on Empty.* #3—*Alien Nation.* #4—*Heartbreak Hotel; Married to the Mob.* #5—*Elvira: Mistress of the Dark; Sweet Hearts Dance.* #6—*Punchline; Gorillas in the Mist.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/13: *Big.* Beg. 10/14: *Cocktail.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Elvira: Mistress of the Dark.* #2—Through 10/13: *Heartbreak Hotel; Sweet Hearts Dance.* Beg. 10/14: *The Accused.* #3—*Die Hard.* #4—*Alien Nation.* #5—*Dead Ringers.* #6—*Imagine: John Lennon.* #7—*Crossing Delancey.* #8—*Gorillas in the Mist.* #9—*Memories of Me.* #10—*A Fish Called Wanda.* #11—Through 10/13: *Who Framed Roger Rabbit.* Beg. 10/14: *The Kiss.* #12—*Married to the Mob.* #13—*Punchline.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Dead Ringers.* **WEST**—*Running on Empty.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 10/13: *A Taxing Woman.* Beg. 10/14: *Shame.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Elvira: Mistress of the Dark.* #2—*Heartbreak Hotel.* #3—*Married to the Mob; A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Punchline.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Alien Nation.* #2—*Memories of Me.* #3—*Married to the Mob.* #4—Through 10/13: *Sweet Hearts Dance; Heartbreak Hotel.* Beg. 10/14: *The Kiss.* #5—*Imagine: John Lennon.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Memories of Me.* #2—*Sweet Hearts Dance; Heartbreak Hotel.* #3—*Gorillas in the Mist.*

636. WEST ISLIP—TWIN—(669-2626). #1—*A Fish Called Wanda.* #2—*Running on Empty; Married to the Mob.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Married to the Mob.* #2—*Memories of Me.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Gorillas in the Mist.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Sweet Hearts Dance.* #2—*A Fish Called Wanda.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Punchline.* #2—Through 10/13: *Punchline.* Beg. 10/14: *The Kiss.* #3—*Gorillas in the Mist.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 10/13: *Heartbreak Hotel.* Beg. 10/14: *A Fish Called Wanda.* #2—Through 10/13: *Married to the Mob.* Beg. 10/14: *Punchline.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—*A Fish Called Wanda.* #3—*Alien Nation.* #4—*Gorillas in the Mist.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*A Fish Called Wanda; Heartbreak Hotel.* #2—*Crossing Delancey.* #3—*Gorillas in the Mist.* #4—*Die Hard.* #5—*Punchline.* #6—*Clara's Heart.* #7—*Imagine: John Lennon.* #8—*Memories of Me.* #9—*Alien Nation.* #10—*Dead Ringers.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Crossing Delancey.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Imagine: John Lennon.* #2—*Punchline.* #3—*Gorillas in the Mist.* #4—Program Unavailable.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Running on Empty.* #2—*Gorillas in the Mist.* #3—*Punchline.* #4—*Alien Nation.* #5—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Accused.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Elvira: Mistress of the Dark.* #2—*Married to the Mob.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Alien Nation.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.* #4—*Running on Empty.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Elvira: Mistress of the Dark.* #2—*Big.* #3—*Dead Ringers.* #4—*Heartbreak Hotel.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Memories of Me.*

718. RYE—RYE RIDGE—(939-8177). #1—*Memories of Me.* #2—Through 10/13: *A Fish Called Wanda.* Beg. 10/14: *The Accused.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Thin Blue Line.*

720. SCARSDALE—PLAZA—(725-0078). Through 10/13: *Who Framed Roger Rabbit.* Beg. 10/14: *Midnight Run.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Sweet Hearts Dance.* #2—*Imagine: John Lennon.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Dead Ringers.* #2—*Heartbreak Hotel.* #3—*Clara's Heart.* #4—*Memories of Me.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Crossing Delancey.* #2—Through 10/13: *Elvira: Mistress of the Dark.* Beg. 10/14: *The Accused.* #3—*Sweet Hearts Dance.* #4—*Imagine: John Lennon.* #5—*Die Hard.* #6—*Alien Nation.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Elvira: Mistress of the Dark.* #2—*Married to the Mob.* #3—*Alien Nation; Dead Ringers.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Alien Nation.* #2—*Gorillas in the Mist.* #3—*Memories of Me.* #4—*Punchline.* #5—*Sweet Hearts Dance.* #6—*Crossing Delancey.* #7—*Imagine: John Lennon.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Die Hard.* #2—*Married to the Mob.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Memories of Me.* #2—*Married to the Mob.* #3—*Moon Over Parador.* #4—*A Fish Called Wanda; Heartbreak Hotel.* #5—*Clara's Heart.*

755. NEW CITY—TOWN—(634-5100). #1—*Gorillas in the Mist.* #2—*Memories of Me.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Alien Nation.* #2—*Imagine: John Lennon.*

757. NYACK—CINEMA EAST—(358-6631). *Die Hard.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Dead Ringers.* #2—*Heartbreak Hotel; Elvira: Mistress of the Dark.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Alien Nation.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Big.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Dead Ringers.* #2—*Running on Empty.*

763. STONY POINT—9 W—(942-0303). *Who Framed Roger Rabbit.*

764. SUFFERN—LAFAYETTE—(357-6030). *Coming to America.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*Punchline.* #2—*Memories of Me.* #3—*A Fish Called Wanda.*

802. DANBURY—CINEMA—(748-2923). #1—*Clara's Heart.* #2—*Crossing Delancey.*

803. DANBURY—PALACE—(748-7496). #1—*Imagine: John Lennon.* #2—*Alien Nation.* #3—Through 10/13: *Elivra: Mistress of the Dark.* Beg. 10/14: *Heartbreak Hotel.*

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

808. GREENWICH—PLAZA—(869-4030). #1—*Crossing Delancey.* #2—*Memories of Me; Clara's Heart.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 10/13: *A Fish Called Wanda.* Beg. 10/14: *Punchline.* #2—*Memories of Me.*

812. RIDGEFIELD—CINEMA—(438-3338). *Tucker: The Man and His Dream.*

813. SOUTH NORWALK—SONO—(866-9202). 10/12-13: *High Season.* 10/14-20: *Boyfriends and Girlfriends.*

814. SPRINGDALE—STATE—(325-0250). *Who Framed Roger Rabbit.*

815. STAMFORD—AVON—(324-9205). #1—*Alien Nation.* #2—*A Fish Called Wanda; Elvira: Mistress of the Dark.*

816. STAMFORD—CINEMA—(324-3100). #1—*Punchline.* #2—*Imagine: John Lennon.* #3—*Dead Ringers.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sweet Hearts Dance.* #2—*Married to the Mob; Heartbreak Hotel.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Alien Nation.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Betrayed.* #5—*Heartbreak Hotel.* #6—Program Unavailable.

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*A Fish Called Wanda.* #2—*Crossing Delancey.* #3—*Imagine: John Lennon.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Dead Ringers.* #2—*Gorillas in the Mist.* #3—*Elvira: Mistress of the Dark.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Gorillas in the Mist.* #2—*Dead Ringers.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Punchline.* #2—*Memories of Me.* #3—*Gorillas in the Mist.* #4—*Alien Nation.* #5—*Clara's Heart.* #6—*Crossing Delancey.* #7—*Elvira: Mistress of the Dark; Heartbreak Hotel.* #8—*Imagine: John Lennon.* #9—*Die Hard.*

903. JERSEY CITY—STATE—(653-5200). #1—*Alien Nation.* #2—Through 10/13: *Elvira: Mistress of the Dark.* Beg. 10/14: *The Kiss.* #3—*Tougher Than Leather.* #4—*Die Hard.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Sweet Hearts Dance.* #2—*Heartbreak Hotel.* #3—*A Fish Called Wanda.* #4—*Imagine: John Lennon.* #5—*Married to the Mob.* #6—*Elvira: Mistress of the Dark.* #7—*Memories of Me.* #8—*Alien Nation.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Dead Ringers.* #2—*Punchline.* #3—*Gorillas in the Mist.* #4—*Crossing Delancey.* #5—*Die Hard.* #6—*Clara's Heart.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *A Fish Called Wanda.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Die Hard.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Tougher Than Leather; A Nightmare on Elm Street 4: The Dream Master.* #2—*Elvira: Mistress of the Dark.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Alien Nation.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Who Framed Roger Rabbit.* #2—*Elvira: Mistress of the Dark.*

914. LIVINGSTON—COLONY—(992-0800). *Gorillas in the Mist.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Sweet Hearts Dance.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Memories of Me.* #2—*Gorillas in the Mist.* #3—*A Fish Called Wanda; Heartbreak Hotel.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Imagine: John Lennon.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America; Betrayed.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob.* #2—*Heartbreak Hotel.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Punchline.* #2—*Clara's Heart.* #3—*Dead Ringers.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Crossing Delancey.* #2—*Alien Nation.* #3—*Elvira: Mistress of the Dark.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Who Framed Roger Rabbit.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Gorillas in the Mist.* #2—*Memories of Me.*

932. ELIZABETH—ELMORA—(352-3483). *Who Framed Roger Rabbit.*

933. LINDEN—QUAD—(925-9787). #1—*Gorillas in the Mist.* #2—*Alien nation.* #3—*Who Framed Roger Rabbit.* #4—*Die Hard.*

935. UNION—LOST PICTURE SHOW—(964-4497). *A Fish Called Wanda.*

936. UNION—UNION—(686-4373). #1—*Who Framed Roger Rabbit; Heartbreak Hotel.* #2—*Imagine: John Lennon.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Alien Nation.* #2—*Punchline.* #3—*Sweet Hearts Dance.*

938. WESTFIELD—TWIN—(654-4720). #1—*A Fish Called Wanda.* #2—*Heartbreak Hotel; Married to the Mob.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Alien Nation; Married to the Mob.* #2—*Heartbreak Hotel.*

951. CLOSTER—CLOSTER—(768-8800). *Sweet Hearts Dance.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Gorillas in the Mist.* #3—*A Fish Called Wanda.* #4—*Imagine: John Lennon.*

953. EMERSON—TOWN—(261-1000). #1—*Running on Empty.* #2—*Married to the Mob.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 10/13: *Dead Ringers.* Beg. 10/14: *The Accused.* #2—*Gorillas in the Mist.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Crossing Delancey.* #2—Program Unavailable.

958. OAKLAND—TWIN—(337-4478). #1—*Dead Ringers.* #2—*Elvira: Mistress of the Dark.*

959. PARAMUS—CINEMA 35—(845-5070). *Cocktail.*

961. PARAMUS—BERGEN MALL—(845-4449). *The Last Temptation of Christ.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Crossing Delancey.* #2—*Married to the Mob.* #3—*Running on Empty; Heartbreak Hotel.* #4—*Memories of Me.* #5—*Dead Ringers.* #6—*Clara's Heart.* #7—*Gorillas in the Mist.* #8—*Die Hard.* #9—*Sweet Hearts Dance.* #10—*Punchline.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Elvira: Mistress of the Dark.* #2—*Imagine: John Lennon.* #3—*Alien Nation.*

964. RAMSEY—CINEMA—(825-2090). *Married to the Mob.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Moon Over Parador.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Punchline.* #2—*Sweet Hearts Dance.* #3—*Dead Ringers.* #4—*Heartbreak Hotel; Running on Empty.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Married to the Mob.* #2—*Moon Over Parador.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mr. North; Midnight Run.* #2—*A Nightmare on Elm Street 4: The Dream Master; Babette's Feast.* #3—*A Fish Called Wanda; Who Framed Roger Rabbit.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Gorillas in the Mist.* #2—*Running on Empty.* #3—*Memories of Me.* #4—*Dead Ringers.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Memories of Me.* #2—*A Fish Called Wanda; The New Adventures of Pippi Longstocking.* #3—*Gorillas in the Mist; Willow.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Alien Nation.* #2—*Imagine: John Lennon.* #3—*Punchline.* #4—Program Unavailable.

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ACCUSED—(1 hr. 55 min.; 1988) A young district attorney defends the victim of a devastating assault and brings to trial the witnesses who let the crime happen. With Jodie Foster and Kelly McGillis. Screenplay by Tom Topor. Dir. Jonathan Kaplan. R. **24, 64, 80, 219, 220, 300, 302, 304, 317, 400, 406, 509, 516, 518, 601, 610, 612, 625, 709, 718, 723, 954**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **7, 33, 52, 66, 89, 90, 91, 92, 100, 102, 106, 111, 111, 112, 203, 204, 208, 209, 210, 211, 213, 218, 219, 220, 222, 300, 304, 306, 312, 314, 316, 318, 406, 503, 504, 509, 514, 516, 517, 532, 533, 533, 600, 604, 606, 608, 610, 618, 619, 621, 625, 634, 705, 706, 709, 714, 723, 724, 724, 756, 760, 818, 902, 903, 904, 912, 921, 937, 950, 963, 972**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody's latest is about the marital trials and tribulations of a college professor married to a doctor. With Gena Rowlands, Gene Hackman, and Mia Farrow. Written and directed by Woody Allen. PG. **50**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **11, 969**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with him, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. (9/5/88) R. **36, 66, 88, 501, 507, 511, 601, 521, 530, 611, 818, 918**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a calculating company player, sets her cap for him because he's a man on the way up. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **45, 207, 314, 320, 511, 515, 601, 606, 611, 620, 623, 715, 761**

BIG TIME—(1 hr. 27 min.; 1988) A "musicotheatrical" presentation in which scenes from Tom Waits's songs are transformed into dramatic vignettes. Written by Tom Waits and Kathleen Brennan. With Michael Blair, Ralph Carney, and Waits. Dir. Chris Blum. **4**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without doubt the darkest feature film in the history of American movies. Grottolike jazz clubs and murky apartments, bebop as the ultimate night music, and all that. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's clever, nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. Parker's solos have been extracted from his old recording sessions and mixed with modern backup. (10/10/88) R. **5, 49**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, Léa (Sophie Renoir), and Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **4, 81, 813**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **20, 26, 31, 52, 89, 112, 200, 213, 219, 300, 304, 309, 406, 517, 524, 527, 530, 608, 612, 706, 722, 753, 802, 808, 902, 905, 920, 962**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **33, 101, 108, 204, 211, 216, 530, 764, 918**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **5, 20, 54, 63, 85, 112, 200, 206, 213, 219, 300, 301, 310, 406, 503, 505, 506, 506, 517, 518, 524, 527, 527, 530, 603, 606, 608, 610, 612, 616, 625, 705, 706, 707, 723, 724, 802, 808, 819, 902, 905, 921, 956, 962**

DAFFY DUCK'S QUACKBUSTERS—(1 hr. 18 min.; 1988) When an unscrupulous Daffy Duck unexpectedly comes into a fortune, he must go into the exorcism business to rid himself of the moralizing ghost of his benefactor. With Bugs Bunny and Porky Pig. Written and directed by Terry Lennon and Greg Ford. G. **20**

DEAD RINGERS—(1 hr. 55 min.; 1988) For a while, David Cronenberg's movie feels like the most sophisticated horror comedy ever made. In Toronto, identical twins Elliot and Beverly Mantle (both played by Jeremy Irons), brilliant gynecologists, run a fertility clinic. The swinish Elliot seduces the beautiful actress Claire (Genevieve Bujold), a ravishing masochist, then turns her over to morose Bev, who falls in love with her (Claire doesn't know, at first, that she is sleeping with two men). When Bev, getting closer to the neurotic Claire, begins to take drugs, he becomes addicted; quickly, he goes over the edge and begins to menace his patients' genitals with gleaming surgical instruments. Elliot, who shares his blood system, goes over the edge too. The film loses its debonair cool (which is formidable in the beginning) and becomes claustrophobic and even rather stupid. There is a disgusting, utterly predictable *Liebestod* at the end. But see it for the first hour. Jeremy Irons gives his first witty performance (he should do fancy trash more often), and Bujold is marvelous. Photographed in icy silver-fox colors. (10/3/88) R. **21, 31, 48, 87, 112, 200, 203, 207, 222, 300, 304, 312, 313, 509, 510, 523, 530, 532, 606, 608, 610, 612, 625, 627, 706, 709, 715, 722, 724, 759, 762, 816, 900, 901, 905, 920, 954, 958, 962, 967, 970**

DIE HARD—(2 hr. 7 min.; 1988) A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **33, 67, 90, 91, 101, 111, 112, 200, 207, 209, 211. 213, 306, 312, 314, 400, 406, 501, 505, 513, 514, 515, 530, 606, 608, 611, 625, 706, 723, 725, 757, 806, 818, 902, 903, 905, 910, 933, 962**

EIGHT MEN OUT—(1 hr. 44 min.; 1988) John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. Eight members of the great White Sox team, united only in their loathing of the club owner, who underpaid them and treated them like chattel, conspired with gamblers to throw the World Series to Cincinnati. The players never realized the enormity of what they were doing—undermining a central American faith. They were more stupid than corrupt, and, in the end, they weren't even paid off properly by the gamblers. Sayles, a circumspect director, never gets to the meat of his subject, the psychology of betrayal and self-betrayal. His fear of melodrama may just be a fear of drama. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers, and Michael Lerner as the New York gambler Arnold Rothstein. (9/19/88) PG. **80, 524**

ELVIRA: MISTRESS OF THE DARK—(1 hr. 36 min.; 1988) The cult TV hostess is waylaid in a small New England town. With Elvira, W. Morgan Sheppard, and Jeff Conaway. Written by Sam Egan, John Paragon, and Cassandra Peterson. Dir. James Signorelli. PG-13. **20, 32, 67, 90, 92, 100, 106, 108, 112, 207, 208, 210, 211, 215, 216, 217, 220, 222, 300, 304, 305, 306, 314, 316, 406, 504, 505, 508, 510, 530, 606, 608, 621, 625, 631, 711, 715, 723, 724, 759, 815, 900, 902, 903, 904, 911, 913, 921, 958, 963**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 62, 85, 101, 102, 112, 200, 214, 220, 306, 308, 313, 317, 320, 504, 505, 508, 509, 512, 523, 524, 530, 606, 608, 610, 613, 618, 625, 631, 636, 700, 703, 705, 706, 714, 718, 753, 801, 809, 815, 819, 904, 906, 917, 935, 938, 952, 969, 971**

★ **GORILLAS IN THE MIST**—(2 hr. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **10, 20, 22, 32, 35, 61, 67, 83, 90, 92, 100, 103, 106 106, 108, 112, 112, 200, 204, 207, 208; 210, 211, 214, 215, 216, 217, 218, 219, 220, 220, 221, 222, 300, 302, 304, 305, 305, 306, 307, 314, 314, 315, 316, 317, 322, 406, 504, 504, 505, 505, 508, 509, 510, 512, 516, 517, 519, 524, 530, 530, 601, 606, 606, 608, 608, 610, 612, 617, 618, 621, 621, 625, 625, 631, 635, 639, 702, 705, 706, 708, 709, 711, 715, 723, 724, 724, 755, 759, 803, 815, 900, 900, 901, 902, 902, 903, 904, 905, 911, 913, 914, 916, 917, 921, 931, 933, 952, 954, 958, 962, 963, 970, 971**

HEARTBREAK HOTEL—(1 hr. 30 min.; 1988) A "rock and roll fable" about a young man who kidnaps Elvis and brings him home as a present to his mother. With Charlie Schlatter, Tuesday Weld, and David Keith. Written and directed by Chris Columbus. PG-13. **20, 34, 51, 66, 82, 88, 103, 106, 112, 200, 204, 206, 214, 217, 219, 220, 222, 300, 304, 306, 312, 313, 315, 322, 402, 406, 504, 510, 512, 533, 601, 604, 606, 608, 616, 621, 625, 631, 634, 635, 703, 706, 715, 722, 753, 759, 803, 817, 818, 902, 904, 917, 919, 936, 938, 950, 962, 967**

HOTEL TERMINUS: THE LIFE AND TIMES OF KLAUS BARBIE—(4 hr. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. Reviewed in this issue. **82**

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **7, 43, 60, 85, 101, 112, 210, 214, 218, 219, 302, 310, 314, 318, 406, 503, 505, 506, 517, 523, 524, 530, 532, 600, 606, 608, 610, 616, 625, 634, 706, 708, 721, 723, 724, 756, 803, 816, 819, 902, 904, 918, 936, 952, 963, 972**

KANSAS—(1 hr. 40 min.; 1988) Two young drifters meet by chance in a railroad boxcar, and their relationship turns complicated when one leads the other into a series of bank robberies. With Matt Dillon and Andrew McCarthy. Screenplay by Spencer Eastman. Dir. David Stevens. R. **26**

THE KISS—(1 hr. 38 min.; 1988) A supernatural thriller about an aunt and her niece who can transfer demonic possession through a fatal kiss. With Joanna Pacula and Meredith Salinger. Written by Stephen Volk and Tom Ropelewski. Dir. Pen Densham. R. **3, 6, 9, 33, 42, 91, 104, 106, 107, 220, 300, 304, 306, 312, 406, 506, 514, 517, 532, 600, 604, 610, 625, 634, 702, 903**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, stranded and awaiting the Word. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 961**

MADAME SOUSATZKA—(2 hr. 2 min.; 1988) A strict piano teacher, who believes that classic piano playing is a necessary part of a cultured lifestyle, fights against the encroaching problems of modern London. With Shirley MacLaine, Navin Chowdry, and Peggy Ashcroft. Written by Ruth Prawer Jhabvala and John Schlesinger. Dir. Schlesinger. PG-13. **53**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie. (8/15/88) R. **24, 36, 64, 85, 100, 103, 112, 206, 220, 304, 305, 308, 313, 508, 511, 512, 513, 514, 601, 520, 526, 608, 611, 616, 621, 625, 631, 634, 636, 638, 703, 724, 725, 753, 817, 904, 916, 919, 938, 950, 952, 953, 962, 964, 968**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **11, 82**

MEMORIES OF ME—(1 hr. 44 min.; 1988) A New York heart surgeon travels to Los Angeles to come to terms with his comedian father. With Billy Crystal, Alan King, and JoBeth Williams. Written by Eric Roth and Billy Crystal. Dir. Henry Winkler. PG-13. **24, 62, 85, 101, 112, 206, 210, 214, 215, 217, 219, 301, 307, 311, 317, 401, 406, 509, 512, 517, 519, 523, 524, 530, 603, 606, 608, 610, 613, 621, 625, 634, 635, 638, 706, 716, 718, 722, 724, 753, 755, 801, 808, 809, 902, 904, 917, 931, 962, 970, 971**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant envelops the hard-nosed De Niro in goodness and concern. The two men, different as they are, both turn out to be honorable (hardly a surprise). A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. R. (8/1/88) **37, 42, 317, 511, 720, 969**

MILES FROM HOME—(1 hr. 53 min.; 1988) When the failure of the family farm forces two brothers to sell their property, they devise a plan that makes them heroes to the townspeople but outlaws to the local police. With Richard Gere, Kevin Anderson, and John Malkovich. Screenplay by Chris Gerolmo. Dir. Gary Sinise. R. **50**

PATTY HEARST—(1 hr. 48 min.; 1988) Cold, cold, cold. According to Nicholas Kazan, who wrote the screenplay, and Paul Schrader, who directed the movie, Patty Hearst was a cipher who survived her ordeal precisely because she had no feelings—no *self*—to violate. But this is a self-defeating conception—there's nothing to build a movie around. In addition, Schrader's stylized, semi-surreal treatment of Patty's incarceration in a closet distances us from her. Later, when she becomes an apparently willing member of the Symbionese Liberation Army, she shoots, robs banks, and hides out, but she remains a complete blank. Could anyone really be as boring as this Patty Hearst? Nothing spontaneous or deeply felt bursts out of her. William Forsythe, as the sad "General Teko," who wanted to be black, has a few comic moments. The rest is boring. With Ving Rhames as the SLA leader, Donald DeFreeze ("Cinque"). (9/26/88) R. **11**

PUNCHLINE—(2 hr. 3 min.; 1988) Tom Hanks well cast as an egotistical young comic who works off his hostility on the audience; Sally Field miserably *mis*cast as a New Jersey housewife dying to perform. Field is certainly convincing as a woman who can't tell a joke, but when Tom Hanks teaches her how to be funny and she begins (onscreen) to get laughs, she still puts pauses in her lines, as if she were explaining the jokes, and casts agonized glances at the audience, almost begging people not to punch her. Field sinks the movie like a stone. David Seltzer, who both wrote and directed, started out to make a film about stand-up comedy, and wound up making a movie about how nice everyone is. Seltzer, an up-from-TV-movies person, is a nobility junkie. A good performance by Mark Rydell as the smarmy owner of the club where the two principals and other aspiring comics perform. (10/10/88) R. **10, 25, 30, 53, 65, 87, 112, 210, 214, 218, 219, 221, 300, 302, 304, 309, 313, 318, 322, 401, 406, 503, 505, 510, 517, 517, 526, 528, 530, 606, 608, 610, 612, 616, 621, 625, 633, 702, 702, 703, 706, 708, 709, 724, 801, 809, 816, 902, 905, 920, 937, 962, 967, 972**

RED SORGHUM—(1 hr. 31 min.; 1988) The story of a young bride's arrival in a remote provincial winery is paralleled with the arrival of the Japanese in China in the early thirties. With Gong Li and Jian Weng. Screenplay by Chen Jianyu, Zhu Wei, and Mu Yan. Dir. Zhang Yimou. **81**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) It takes a certain shamelessness to sell some sixties radicals as the ultimate American family, but that's what writer Naomi Foner and director Sidney Lumet have done. The Popes (Judd Hirsch and Christine Lahti), having blown up a napalm lab fifteen years ago (a janitor was blinded by the accident), have been living underground, fleeing the FBI, ever since. But the moral of the movie seems to be that the family that flees together stays together. The Popes are loving and responsible, and have great values. They have reached a crisis point, however. Their oldest son, Danny (River Phoenix), who has somehow picked up superlative musical skills, has the chance of a Juilliard scholarship, but his going to school would mean that the family, staying underground, might not see him again. All of this is worked out with great emotional fullness. (9/26/88) PG-13. **6, 53, 106, 220, 313, 400, 502, 520, 523, 533, 621, 627, 636, 709, 714, 762, 953, 962, 967, 970**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) The story of Chaipau, a young Indian boy who is turned out into the streets of Bombay by his mother and forced to make a living on his own. With Shafiq Syed and Sarfuddin Qurrassi. Screenplay by Sooni Taraporevala. Dir. Mira Nair. **81**

SWEET HEARTS DANCE—(1 hr. 41 min.; 1988) Married man Don Johnson finds that the settled life isn't all it's cracked up to be, while his best friend, Jeff Daniels, is falling in love for the first time. With Susan Sarandon and Elizabeth Perkins. Screenplay by Ernest Thompson. Dir. Robert Greenwald. R. **7, 60, 85, 219, 302, 309, 314, 505, 509, 512, 514, 516, 601, 608, 621, 625, 634, 635, 700, 721, 723, 724, 817, 904, 915, 937, 951, 962, 967**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81, 719,**

TOUGHER THAN LEATHER—(1 hr. 33 min.; 1988) An action-adventure starring the rap group Run D.M.C. With Jenny Lumet and Jam Master Jay. Screenplay by Rick Rubin and Ric Menello. Dir. Rubin. PG. **33, 90, 108, 216, 530, 903, 911**

TRACK 29—(1 hr. 36 min.; 1988) A woman married to a miniature-railroad fanatic comes face to face with her fantasies when a man who may be her long-lost son enters her life. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. **11**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. (8/22/88) PG. **46, 521, 812**

UNDER THE WORLD —(1 hr. 45 min.; 1988) In Spanish, Eng. subtitles. The true story of a German family who lived underground for two years to hide from the Nazis. With Oscar Ferrigno and Gabriel Rovito. Written and directed by Beda Docampo Feijoo and Juan Bautista Stagnaro. R. **40**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **3, 36, 51, 66, 107, 517, 533, 625, 714, 720, 763, 814, 913, 918, 930, 932, 933, 936, 969**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **43**

A WINTER TAN—(1 hr. 31 min.; 1988) The detailed, and sometimes explicit, portrait of a New York schoolteacher's sexual adventures in Mexico. With Jackie Burroughs and Erando Gonzalez. Written by Jackie Burroughs. Dir. Burroughs, Louis Clark, John Frizzell, John Walker, and Aerlyn Weissman. **11**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, led by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **37, 606**

REVIVALS

ARSENIC AND OLD LACE—(1 hr. 58 min.; 1944) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. **8**

CARNAL KNOWLEDGE—(1 hr. 36 min.; 1971) A very funny and very sad film, directed by Mike Nichols and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the college roommates who never lose their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret, and Rita Moreno. **2**

CRUISING—(1 hr. 46 min.; 1980) Lurid, confusing, and so cold it doesn't even succeed as exploitation. Richard Cox is the killer who preys on gays in the S&M scene, Al Pacino the heterosexual cop who pretends to be gay in order to entrap the killer. Dir. William Friedkin. **2**

A DAY AT THE RACES—(1 hr. 51 min.; 1937) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. **9**

DIARY OF A COUNTRY PRIEST—(2 hr.; 1950) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. **2**

GILDA—(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **2**

KAGEMUSHA—(2 hr. 39 min.; 1980) In Japanese, Eng. subtitles. A great Akira Kurosawa film. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **8**

OTELLO—(2 hr. 2 min.; 1986) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala, conducted by Lorin Maazel. **8**

PATHS OF GLORY—(1 hr. 26 min.; 1957) A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during World War I. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **9**

A SLIGHT CASE OF MURDER—(1 hr. 15 min.; 1938) An adaptation of a play by Damon Runyon and Howard Lindsay, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. **8**

LA TRAVIATA—(1 hr. 52 min.; 1982) In Italian, Eng. subtitles. Franco Zeffirelli almost ruins Verdi's most delicate opera with over-lavish decoration and an oppressive literal-mindedness. Teresa Stratas gives a great acting performance as Violetta, but Placido Domingo, as Alfredo, is stolid as an actor and vocally a little too large-scale for the role. As the elder Germont, Cornell MacNeil looks rather worn and sings with a frayed voice. With James Levine conducting the Metropolitan Opera Orchestra and Chorus. **8**

TRUE STORIES—(1 hr. 35 min.; 1986) Director David Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town at work, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. **9**

YOJIMBO—(1 hr. 50 min.; 1961) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Tuesday, October 18

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the 1920s, and is based on the life and times of the underworld figure who was also a song and dance man. Book by Harvey Fierstein and Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson; directed by Robert Allan Ackman. Featured in the cast are Julie Wilson, Christine Andreas, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, and Pat McNamara. Previews start 10/18 prior to a 12/1 opening. Tuesday through Saturday at 8, Sat. at 2, Sun. at 3, $40 to $50; Wed. at 2, $35–$45. **Neil Simon**, 250 W. 52nd St. (757-8646). 2 hrs. 20 mins. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tues.–Sat. at 8, Wed., Sat. & Sun. at 3; $30–$45. **Ambassador,** 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to 45. **Vivian Beaumont Theater,** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, $29.50 to $39.50, Saturday at 2, $27.50 to $37.50, Wednesday at 2, $25 to $35; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and showstopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Monday through Friday at 8, Saturday at 2 and 8, $32.50–$50; Wed. at 2, $27.50 to $45. **Winter Garden,** Bdway & 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30–$47.50. **Shubert,** 225 W. 44th St. (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James,** 246 W. 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. Major credit cards. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. Major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and do their best with the material at hand to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, S$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—The expert interpreter of the show music of George and Ira Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers and Lorenz Hart, et al, returns to the stage with his great one-man show--this time to Broadway. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40; Wednesday at 2, $35; through 11/6. **Booth Theater,** 222 West 45th Street (239-6200). All major credit cards. 2 hrs. **IRLS**

LES MISERABLES—A Royal Shakespeare production of a musical based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Among the authors and composers who contributed material were Jules Feiffer, John Lennon, David Newman, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, and others; the choreography is by Margo Sappington; the director is Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ●

PAUL ROBESON—Phillip Hayes Dean's biographical play with music stars Avery Brooks in the title role of the renowned and controversial black athlete, actor, singer, and scholar; with able asistance from pianist Ernie Scott; directed by Harold Scott. (Herb Downer plays the title role Wednesday, Saturday, and Sunday matinees) Tuesday through Saturday at 8, Sunday at 3; $27.50 to $37.50; Wednesday and Saturday at 2, $22.50 to $32.50; through 10/30. **Golden Theater,** 252 West 45th Street (239-6200). All major credit cards. 2 hrs. 45 mins.

CLOSED

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian

Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Timothy Nolen as the Phantom (as of 10/10), Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Barry Williams, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen Hayes Theater,** 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope; opened 1/28/88. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW-David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **The Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; through 12/11; $10. **Westside Repertory**, 252 W. 81st St. (874-7290).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and Twelfth Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sydney Armus, Walter Bobble, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27 to$30. **Promenade Theater,** Broadway at 76th Street (580-1313).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill are the stars (and also the entire cast) of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. At the **John Houseman Theater,** 450 West Forty-Second Street (564-8038). ●

THE FANTASTICKS—A gracious and musical fable in its 28th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief---a match struck in the dark, and most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath.Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $25 to $28 (from 11/18, prices are $28 to $30; 12/26 to 30, all prices are $30). **Theater East,** 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin are now the stars of Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; the director is Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GHOSTS—Fionnula Flanagan stars as an enlightened 19th-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society, in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge as her son, David McCallum as Pastor Manders, Edward Seamon, and Roma Downey. Tuesday–Saturday at 8, Wed., Sat., & Sun. at 2; $20–$28; through 12/18. **Roundabout Theater,** 100 East 17th Street (420-1883).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater**, 130 West Forty-Fourth Street (239-6200).

THE GRANDMA PLAYS—Renee Taylor stars in Todd Graff's play, directed by Steve Gomer, about 40 years in the life of an indomitable Jewish Brooklyn woman. Featured in the cast are Elzbieta Czyzeweska, Alma Cuervo, and Francine Beers. Wednesday through Saturday at 8, Saturday at 3, Sunday at 7:30; $15 to $18; through 10/16. **The Vineyard Theater,** 309 East Twenty-Sixth Street (683-0696).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. With Margaret Hall, Richard Topol, Richard Riehle, Judy White, David Margulies, Tonya Dinkins, Joseph Ragno; directed by David Esbjornson. Tues.–Fri. at 8, Sat. at 6 & 10, Sun. at 3; $18; through 11/16. **WPA Theater,** 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 5th Ave. (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—A. F. Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Nastasi, Christofer De Oni, Irma St. Paule, and Linda Froehlich. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 to $21. **47th Street Theater,** 304 West Forty-Seventh Street (265-0794).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MA ROSE—Cassandra Medley's play centers around a tug of war among three generations of women in a black family; directed by Irving Vincent. Featured in the cast are Rosanna Carter, Lizann Mitchell, Pawnee Sils, LaTanya Richarson, and Herb Lovelle. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18 to $20; from 10/11. **The Apple Corps Theater,** 336 West 20th Street (242-4204).

MOTHER BICKERDYKE AND ME—Antoinette Kray's play with music about a Civil War heroine; directed by Don Jensen. Featured in the cast are Victoria Boothby, Anita Keal, Ruth Adams, and Cindy Kaplan. Wednesday through Saturday at 8, Sunday at 3; $10; through 10/30. **45th Street Playhouse,** 354 West 45th Street (243-1848).

A MURDER OF CROWS—Kim Hunter and Michael Higgins star in Ed Graczykk's play about an eccentric and loving couple, married fifty years, facing displacement from their rural Ohio home; directed by Edward Stern; and featuring Evelyn Page, Terry Layman, Susan Greenhill, and Jay Devlin. Wednesday through Sunday at 8, Saturday at 2, Sunday at 3; $24.50; through 10/16. **South Street Theater,** 424 West Forty-Second Street (564-8038).

MY UNKNOWN SON—Daniel Curzon's comedy about a father's dizzying search through theater history for his unknown son; directed by Sal Trapani. Featured in the cast are David Proval, Stephen Hamilton, and Lorraine Lanigan. Wed.–Fri. at 8, Sat. at 3 & 8, Sunday at 3 and 7; $22.50; 10/12 through 11/13. **Kaufman Theater,** 534 West 42nd Street (563-1684).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by the Glines at the **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. With the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, W. MacGregor King. Tues.–Sat. at 8, Sun. at 3 & 7, Sat. at 2; $25. **Harold Clurman,** 412 W. 42nd St. (695-3401).●

PINTER WOMEN, PINTER MEN—Three playlets by Harold Pinter: *A Slight Ache, The Lover,* and *Night,* in which the dramatist examines marital relationships; directed by Henry Levinson. Thursday through Saturday at 8, Saturday and Sunday at 3; $10; 10/14 through 11/5. **All Souls Fellowship Hall,** Lexington Avenue at Eightieth Street (233-8075).

SAVED FROM OBSCURITY—Tom Mardirosian's *Saved From Obscurity*, about an actor's journey through the theater scene, on, off-Broadway, off-off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Playwrights Horizons at its **Upstairs Studio,** 416 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $27.50. **Stage Left at the Criterion Center,** Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8 and Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory**, Park Ave. & 66th St. (239-2590).

TEA WITH MOMMY AND JACK—Sylvia Miles stars as Mommy, an improbable combination of bag-lady and bobby-soxer, inhabiting a run-down house decorated with plastic flowers and religious shrines, in Sheila Walsh's comedy. David Groh plays her son, Caris Corfman plays the son's girl friend (whom he brings home to meet and to be devoured by Mommy); directed by Larry Sacherow. Wednesday through Saturday at 8, Saturday and Sunday at 3, Sunday at 7; $18 to $22; from 10/19. **Hudson Guild Theater**, 441 West 26th Street (760-9810).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; $20. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $30; 10/11 through 11/27. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and hs coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timothy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palma, and Deborah La Coy. Wednesday and Thursday at 8, Friday at 7:30, Saturday and Sunday at 2:30 and 7:30; $15. **Noho Playhouse,** 2 Bond Street (869-3530).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Blackamoor*, with book by Joseph George Caruso and Helen Kromer, music by Ulpio Minucci; directed by Kent Paul. A musical based on the life of the Moorish painter Juan de Pareja and his mentor, Diego Velazquez. Thursday through Saturday at 7:30, Sunday at 3; $10; 10/13 through 11/6. **AMAS Repertory Theater,** One East 104th Street, 3rd floor (369-8000).

AMERICAN JEWISH THEATER—Jim Geoghan's *Only Kidding* is a behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. Featured in the cast are Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; $20 to $22; 10/15 through 11/13. **Theater,** 307 West 26th Street (633-9797).

CIRCLE REPERTORY COMPANY—Its new season starts with Craig Lucas's *Reckless*, directed by Norman Rene. It's a comic nightmare that follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Susan Blommaert, Welker White, Robin Bartlett, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through 10/23. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY (CSC) REPERTORY—Diderot's *Rameau's Nephew*, an 18th century classic, adapted by Shelley Berc and Andrei Belgrader. It's about the nephew (Tony Shalhoub) of a famous composer and a philosopher who meet on a Paris street corner. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; 10/11 through 11/20. **CSC Repertory,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—*The Male Animal,* the 1940 comedy by James Thurber and Elliott Nugent, inspired by the authors' college days; directed by Geoffrey Shales. Featured in the cast are James Kiberd, Sandy Rowe, Robert Shampain, Patricia Guinan, Kathleen Weber, James Lish and Keene Curtis. Tuesday through Saturday at 8, Saturday and Sunday at 2:30; through 10/16. **Equity Library Theater,** 103rd Street and Riverside Drive (663-2028).

IRISH ARTS CENTER—Geraldine Aron's *A Galway Girl*, about an Irish couple through the 30-year span of their marriage, directed by Janet Nobel, and Sean O'Casey's *Bedtime Story*, about the encounter between a timid civil servant and a lady of the evening, directed by Judy Goldman. Thursday through Saturday at 8, Sunday at 3; through 10/30; $10. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTORY-Paul Claudel's *Break of Noon* (*Partage de Midi*), directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. Thomas Otway's Restoration tragedy about revolution and romance in 17th-century Italy, *Venice Preserv'd,* directed by Bill Reichblum, was written in 1682, in repertory through 11/25; $15. **Bouwerie Lane Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Cantorial*, Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Fetured in the cast are Anthony Fusco and Lesley Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19. **Jewish Repertory Theater,** 344 East Fourteenth Street (505-2667).

MANHATTAN CLASS COMPANY—Alan Bowne's *Sharon and Billy*, directed by W. D. Cantler, plays in repertory with James Bosley's *Fun,* directed by Brian Mertes, both having to do with estranged youth finding their way amidst the dark side of everyday life., Monday, Wednesday, Thursday, and Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $10; 10/20 through 11/20. **Nat Horne Theater**, 440 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—On Stage I: Richard Greenberg's *Eastern Standard* takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the 80s; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; 10/11 through 11/23; $30. **City Center**, 131 West 55th Street (581-7907).

MANHATTAN THEATER CLUB—On Stage II: John Patrick Shanley's *Italian American*, directed by the author, tells of a man so in love with his ex-wife that he is willing to overlook the fact that she killed his dog and ried to shoot him with the same gun. Featured in the cast are Julie Bovasso, John Turturro, Jayne Haynes, Laura San Giacomo, John Pankow. 10/18 through 11/9. **City Center,** 131 West 55th Street (246-8689).

MEDICINE SHOW THEATER ENSEMBLE—In repertory: *Sincerely, L. Cohen*, a fully staged trip through the writings and songs of Leonard Cohen, directed by Barbara Vann; 10/13, 14, 15, 20, 21, 22. Gertrude Stein's *Three Sisters Who Are Not Sisters*, a murderous musical with music by William Hellerman; directed by James Barbosa. 10/12, 19, 27, and 28; all performances are at 8; $8. **Medicine Show Theater**, 353 Broadway (431-9545).

NEGRO ENSEMBLE COMPANY—Revival of Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith; featuring Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8, Saturday at 3 and 8:30, Sunday at 2:30 and 7; $15 to $20; through 10/23. **Theater Four,** 424 West Fifty-Fifth Street (246-8545).

NEW RUDE MECHANICALS—Shakespeare's *Macbeth*, with Bob Hall in the title role and Julia Glander as his queen, Larry Pine as Banquo, and Eric Kramer as Macduff; directed by John Pynchon Holmes. 10/13–15, 26–29, 11/3–5 at 8; 10/16, 30;, $8. **Pelican Theater,** Suite 601, 750 8th Ave. (971-5630).

PEARL THEATER COMPANY—Oliver Goldsmith's Georgian comedy, *She Stoops to Conquer*, opens the company's season; directed by Bob Verini. With Robin Leslie Brown, Bonnie Horan, Joanne Camp, Laura Rathgeb, Joseph Warren, James Nugent, and Michael John McGuinness. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; $10; through 10/29. **Pearl Theater,** 125 W. 22nd St. (645-7708).

POINTED STICK THEATER—Shakespeare's frolicking comedy, *A Midsummer Night's Dream*; directed by John McDanal. 10/11 to 16, 18 to 23, at 8 p.m.; $10. **29th Street Repertory,** 527 W. 29th St. (627-1349).

POWER THEATER—Clifford Odets's drama, *Golden Boy*, about a youth torn between the world of boxing and his love for classical music; directed by Nanci Anderson, with a cast of fourteen, headed by Anthony DeRiso. Tuesday through Saturday at 8, Sunday at 7; $8; through 10/23. **Churnuchin Theater**, 314 West 54th Street (534-8390).

PROJECT III ENSEMBLE THEATER—Jonathan Fuller's *The Sins of the Fathers* traces the Lincoln assassination from the point of view of John Wilkes Booth; 10/12, 14, running in repertory with Robert Lyons's *Dream Conspiracy*, a political farce about money, nightmares, and the CIA, which plays 10/11, 13, 15. All are at 8; $8. **Ohio Theater**, 66 Wooster Street (966-4844).

PROMETHEAN THEATER COMPANY—Victor Hugo's version of *Mary Tudor*, directed by Dan Roentsh, starring Katherine Sandberg, Stephen Byers and Diane Urbanski, and taking place in an England festering with Henry VIII's intrigues. Thursday through Saturday at 8, Sunday at 3; $8; through 10/16. **Shandol Theater,** 137 West Twenty-Second Street (719-9812).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events; through October. **Gramercy Arts Theater,** 138 East Twenty-Seventh Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Tale of the Hermaphrodites*, or *The Murdered Minion*, Mr. Ludlam' last unproduced full-length play, described as a historical drama concerning Catherine de Medici,

• JANSPORT • CALVIN KLEIN • WOOLRICH • RALPH LAUREN •
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THEATER

her son Henry III, and the St. Bartholomew's Day Massacre; directed by Everett Quinton. With Katy Dierlam, Terence Mintern, Heen Shumaker, Edwin Sanchez, Alan Dolderer, Jud Lawrence, and Brian Neill. Wednesday through Sunday at 8, Saturday at 7 and 10; $15. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

SECOND STUDIO FOR ACTORS—Shakespeare's *Hamlet*, judiciously cut to last under three hours; directed by Harv Dean and Jim Mineo. Wednesday through Saturday at 8, Sunday at 3; through 10/30. **Second Studio Theater,** 163 West 23rd Street (463-7050).

SEVENTH SIGN THEATER COMPANY—A revival of *Ladies in Retirement*, a famouse 1940 mystery drama by Edward Percy and Reginald Denham, directed by Anthony Osnato; about some ladies, dotty as all get-out, who live together in an English farmhouse and are visited by their nephew, a thief. The cast includes Gloria Bogin, Rosanne Rabito, Cynthia Forbes, Emma Nicole, Lila Gaynes, Kevin Mahon, and Cyndy Kovesdi. Thurs.–Sat. at 8; $10; 10/20 through 11/5. **The Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein—*I've Got the Tune*, and *The Harpies*, plus others of his rarely heard works. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. **St. Bart's Playhouse,** Park Ave. at 50th St. (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now in its 13th year with no sign of faltering); directed by Dan Hamilton. In repertory with Bernardo Solano's *American Beech*, directed by Bert Goldstein (*American Beech* plays through 10/30). Both plays are performed Wednesday through Sunday at 9:30; $10. On Sundays at 5 p.m., through November, Laurie James in *Men, Women, and Margaret Fuller*, about radicals who revolted without violence; $10. **Thirteenth Street Repertory Theater,** 50 West Thirteenth Street (675-6677).● ●

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony*, part three of the trilogy *The Road to Immortality*; inspired by Gustave Flaubert's epic work; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $15 for previews (through 10/14); thereafter $20. **The Performing Garage Theater,** 33 Wooster Street (966-3651).

YORK THEATER COMPANY—*Sing For Your Supper: A Rodgers and Hart Musical Celebration* offers more than fifty famous songs, and runs from 10/14 through 11/5. Featured in the cast, directed by Frank Wagner, are Karen Ziemba, Ira Hawkins, Lynne Stuart, Mark Martino, Melodee Savage, and Ron Raines. 10/14, 15, 19, 21, 23, 28, 29, and 11/2, 4, at 8, and 10/15, 16, 22, 23, 29, 30, 11/5 at 3, and 10/16, 22, 30 at 7; $10. **York Theater,** 2 East 90th Street (534-5366).

OFF-OFF BROADWAY

ANGEL STREET—The movie *Gaslight* was based on this play: Patrick Hamilton's thriller, directed by Fred Fondren, is about a man plotting to slowly drive his wife mad. Featured in the cast are Elizabeth De Charay, Stephen Broker, Laura Lemle, Timothy Douglas, and Margaret Mackey. Wednesday through Saturday at 8; $8; through 10/22. **Prometheus Theater,** 239 East Fifth Street (477-8689).

ANTIGONE—Sophocles's play, translated, adapted and directed by Gary Beck, with Nancy Guarino in the title role as one woman who struggles arrogantly against the authority of the oppressive state, and Mark R. Hunt as Creon. Wednesday through Saturday at 8, Saturday and Sunday at 3; $12; through 10/30. **The Sidewalks Theater,** 40 West Twenty-Seventh Street, third floor (481-3077).

CRYSTAL CLEAR—Phil Young's drama about three young adults' struggle with love, denial, and blindness; directed by Ted Snowdon. Featured in the cast are Robin Poley, Elaine Rinehart, and Armond Schultz. Wednesday through Saturday at 8, Sunday at 5; $10; from 10/13. **Westbeth Theater Center,** 151 Bank Street (741-0391).

DOUBLE BILL—Georges Feydeau's *Before Her Time*, about a young couple living in Paris, and Dorothy Parker's *Here We Are*, about a pair of newlyweds traveling by train to New York for their honeymoon; both directed by Tom Brennan. 10/10 to 13 and 15 at 7, and 10/16 at 3; $8 to $10. **Raft Theater,** 432 West 42nd Street (924-0077).

DOUBLE BILL—Jean Reynolds's *Dancing With Harry*, directed by Alan Wynroth, features Margo McGee, Jean Anderson, and Ken Chapin. William Russell's *Uncle Bridgewater and Tom* is performed by by the author. Thursday through Saturday at 8, Sunday at 2; $7; 10/20 throuh 30. **St. Mark's Church-in-the-Bowery,** 131 East 10th Street (533-4650).

THE FATAL LACK OF COLOR—A company of American, olish, Swiss, and Greek artists has developed this play based on writings and drawings by Bruno Schulz, a writer murdered by the Nazis in 1942; directed by Chris Hariasz. 10/12 through 16 at 8:30; $10. **Lamb's Theater,** 130 West 44th Street (575-0300).

GET ANY GUY THRU PSYCHIC MIND CONTROL—*Or Your Money Back*, Cherie Bennett's play about four southern sisters who discover the secrets of life, love and country music; directed by Linda Burson. Featured in the cast are Rita Jenrette, Richard McWilliams, Michael Gipin, and Jeff Gottesfeld. Thursday through Saturday at 8, Sunday at 5; $10; through 10/23. **Westbeth,** 151 Bank Street (741-0391).

THE GREEN DEATH—Peter Mattaliano's *A Black Comedy for Blue Times*. In 14th century France, a curse is pronounced and its fatal after-effects do not reappear until 1990 in a Connecticut suburb. Featured in the cast are Steve Robinson, Nelson Avidon, Suzy Hunt, Ralph Buckley, Stephani Hardi, Janis Dardaris, and Frank Dahill. 10/13–16, 20–23, 26–29; $10. **Actor's Outlet,** 120 West 28th Street (645-0783).

THE HAIRY APE—Eugene O'Neill's odyssey of Yank, king of the steamship stokers who travels from the bowels of his ship to the world of Fifth Avenue Society to learn about a world he does not know; directed by Anthony Di Pietro. Thursday through Saturday at 8, Tuesday and Wednesday at 6:30, Sunday at 3; $8; through 10/22. **William Redfield Theater,** 354 West 45th Street (673-5830).

LE GRAND—Four playlets set in the Deep South, written by Wayne Thompson; directed by Sharon O'Neal. With Robert Wheeler, Joe Parker Aycock, Tracey Weaver, Deborah Jordan, Wayne Thompson, Barry Kolker, Gerry Sheridan, Rick McMorrow, and David Lockhart. Thursday through Saturday at 8, Sunday at 3; 10/13 through 23; $7. **Theater 22,** 54 West 22nd Street (718-436-3178).

NO ONE DANCES—*When Someone Is Dying*, directed and adapted by Christopher Markle from historical treatments of fatal illness, including Chekhov, Dumas, and Commedia del Arte sketches. 10/12–16 at 7:30; $10 to $18. **HOME,** 44 Walker Street (431-7434).

SCIENTIFIC AMERICANS—John Mighton's comedy, directed by Gregory Johnson, about a man working in a munititions facility while pretending he is not making weapons. With Geoffrey Nauffts, Kathy Danzer, Marcus Olson, Stephen Singer, and Steve Coats. 10/13, 14, 15 at 10 p.m. **Home for Contemporary Theater,** 44 Walker Street (431-7434).

THE SHAPE OF THINGS—Walter Corwin's comedy about life in a building scheduled for demolition; directed by H. Shep Pamplin. Wednesday through Saturday, 10/12 through 15 at 8; $6. At the **American Theater of Actors,** one flight up, 314 West 54th Street (581-3044).

A TEAR FOR JUDAS—Marhall Williams's play explores the conflicts of youth and age and the question of negritude as it relates to the Afro-American experience; directed by Richard Gant. Featured in the cast are Bea Winde, Miriam Burton, Yvonne Warden, LaTrice Verett, David Roberson, and Arthur French. 10/13 to 15 at 8; 10/16 at 3; $7. **Sargent Theater,** fourth floor, 314 West 54th Street (580-3049).

THE THREE SISTERS—Anton Chekhov's 1901 humanist drama, set in Russia after the turn of the century, tells of three highly educated girls, trapped by their social upbringing, making them unable to break away to begin their own lives; co-directed by Barbara Schofield and Anne de Mare. With Jeannie Chilton, Elizabeth Martin, and Ariane Smith. Thurs., Fri., and Sat. at 8, Sat. at 2; $8; through 11/12. **House of Candles,** 99 Stanton Street (353-3088).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

WALTER ANDERSON—Watercolors that celebrate flora, fauna, and land and seascape by this Mississippi artist (1905–1965), and works by his peers, including Avery, Burchfield, Marin, Zorach, others; through 10/29. At Vanderwoude Tananbaum, 24 E. 81 St. (879-8200), and Ross, 50 W. 57th (307-0400).

SAMUEL BAK—Paintings of ancient ruins juxtaposed against surreal imagery; through 11/4. Soufer, 1015 Madison Ave. (628-3225).

HANNELORE BARON—Collages and box assemblages that incorporate frayed cloth, etching, drawings, driftwood, paint, and string; through 10/31. Schlesinger, 822 Madison Ave. (734-3600).

ROBERT BIRMELIN—Recent large-scale paintings and drawings that depict contemporary urban life in New York, exploring confrontation through the symbolism of hands; through 11/10. Bernard, 33 E. 74th St. (988-2050).

HENRY BOTKIN—A retrospective of realist paintings and watercolors from the 30s to the 50s, by this artist who lived and worked in Paris, New York, and Hollywood; through 11/5. Childs, 956 Madison Ave. (772-6606).

CARMEN CICERO—Paintings of street dancers, mysterious "night flowers," and gold cityscapes; through 10/29. Graham Modern, 1014 Madison Ave. (535-5767). See Solos, SoHo and TriBeCa.

ELIOT CLARK—Impressionistic landscape paintings; through 10/29. Marbella, 28 E. 72nd St. (288-7809).

JAMES DAUGHERTY—Paintings by this American Modernist who was a founder of the Synchromist movement; through 10/29. Salander-O'Reilly, 22 E. 80th St. (879-6606).

STEPHEN DE STAEBLER—Recent figurative bronze sculptures; through 10/29. C.D.S., 13 E. 75th St. (772-9555).

TOM DOYLE—Recent sculpture; through 10/29. Sculpture Center, 167 E. 69th St. (879-3500).

HENRI GAUDIER-BRZESKA—Sculptures and drawings; through 10/29. Ralph, 43 E. 78th St. (288-5222).

EDWARD HOPPER/BLANCHE LAZZELL—Paintings, watercolors, and drawings from the 20s through the 40s, executed in Cape Cod and Gloucester/Color woodcuts and monotypes by this artist (1878–1956) who lived and worked in Provincetown. Through 11/12. Hirschl & Adler, 21 E. 70th St. (535-8810).

KAZUKO INOUE/ELIZABETH KING—Recent abstract paintings/Bronze sculptures. Through 10/29. Stone, 48 E. 86th St. (988-6870).

DONALD JUDD—"Stack" sculptures executed between 1969–1986, made of galvanized iron, stainless steel, polished copper, and anodized aluminum combined with colored Plexiglas; 10/18–11/12. Horan, 35 E. 67th St. (517-9410).

ZIVA KRONZON/MARK SADAN—Cast paper and pigment sculptures/Photographs of the female figure painted red, inspired by a trip to Papua, New Guinea. Through 10/29. Urdang, 23 E. 74th St. (288-7004).

ROY LICHTENSTEIN—Prints from 1966–1988; through 11/5. Hamilton, 19 E. 71st St. (744-8976).

ALAN PRICE—Oil paintings of the National Trust Properties of England, Wales, and Northern Ireland; through 11/1. Lexington, 954 Lexington Ave. (879-8890).

WINOLD REISS—Architectural designs and portraits from the 20s through the 40s; through 12/13. Shepherd, 21 E. 84th St. (861-4050).

FRANCISCO RIBALTA—Paintings excecuted in Valencia by this artist (1565–1629) who was one of the earliest exponents of Spanish Naturalism; 10/14–12/8. Spanish Institute, 684 Park Ave. (628-0420).

JIM RITCHIE—Sculptures based on the female figure, in bronze and stone; 10/13–11/12. Coe Kerr, 49 E. 82nd St. (628-1340).

ROBERT SEAVER—Pastel drawings of objects such as antique silver and glass bowls; through 10/29. Cecil, 16 E. 72nd St. (517-3605).

TODD SILER—Paintings that explore the workings of the brain through symbolic imagery; through 11/28. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

RAPHAEL SOYER/MOSES SOYER—Figurative paintings by these twin brothers; through 10/21. Radann, 16 E. 79th St. (628-0918).

ANTON STANKOWSKI—Constructivist paintings, drawings, photographs, and graphic design, from the 20s to the present; through 10/29. Prakapas, 19 E. 71st St. (737-6066).

GARY STEPHAN—Fifteen recent abstract paintings; through 10/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

BETTY STOKES DI ROBILANT—Watercolors of gardens and flowers; 10/12–22. Stubbs Books & Prints, 835 Madison Ave. (772-3120).

MICHAEL TETHEROW—New abstract paintings; through 10/29. McCoy, 19 E. 71st St. (570-2131).

N. C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

AVIGDOR ARIKHA—Recent self-portraits, and paintings of nude and clothed figures, interiors, and still lifes; through 10/30. Marlborough, 40 W. 57th St. (541-4948).

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio. Through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

TROY BRAUNTUCH—Drawings and paintings based on photographic media images; through 11/5. Kent, 41 E. 57th St. (980-9696).

DEBORAH BROWN—Romantic landscape paintings inspired by black-and-white 19th-century photographs of the American West; through 10/25. De Nagy, 41 W. 57th St. (421-3780).

JOHN BUCK—New sculptures; through 11/5. Lamagna, 50 W. 57th St. (245-6006).

CHUCK CLOSE—Recent paintings, prints, and photographs, including self-portraits and portraits of his fellow artists; through 10/22. Pace, 32 E. 57th St. (421-3292). See "Photography."

ALAN COTE—Recent abstract paintings that refer to changing seasons and their effect on the landscape; through 10/29. Washburn, 41 E. 57th St. (753-0546).

KENJI FUJITA—New sculpture; through 10/29. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

WILLIAM L. HANEY/STEPHEN TANIS—Narrative paintings that deal with contemporary relationships/Imaginary landscapes. Through 10/29. French, 41 W. 57th St. (308-6440).

ROYCE HOWES/GWENN THOMAS—Multi-paneled paintings that refer to art history/Black-and-white photographs of windows. Through 10/29. Borgenicht, 724 Fifth Ave. (247-2111).

VIRGINIA JARAMILLO—Recent works in handmade paper entitled "Sidereal Inscriptions"; through 10/29. Drake, 50 W. 57th St. (582-5930).

ROBERT JESSUP—New paintings and drawings that are portraits of musicians with invented instruments; through 11/2. Siegel, 24 W. 57th St. (586-0605).

MICHAEL KESSLER—Large-scale paintings of biomorphic forms that the artist has scraped and incised to create a surface similar to the strata of the earth's crust; through 10/30. Tilton, 24 W. 57th St. (247-7480).

MILAN KUNC/BRUCE WEBER—Recent paintings, including portraits, impressions of a trip to Italy, and invented still lifes and landscapes/New photographs. Through 10/29. Miller, 41 E. 57th St. (980-5454).

G. DANIEL MASSAD—Pastel still-life drawings; through 10/29. Tatistcheff, 50 W. 57th St. (664-0907).

ANN MCCOY—Large-scale colored pencil drawings and bronze sculptures; through 10/22. ACA, 41 E. 57th St. (644-8300).

NABIL NAHAS—Large-scale paintings with scraped surfaces and imagery that is evocative of meteorological patterns; 10/13–11/5. Solomon, 724 Fifth Ave. (757-7777).

GEORGES NOEL—Paintings and drawings that combine calligraphic gestures with delicate color; through 10/30. Herstand, 24 W. 57th St. (664-1379).

HARVEY QUAYTMAN—New paintings; through 10/26. McKee, 41 E. 57th St. (688-5951).

SUSAN SHATTER—Recent large-scale paintings of landscapes in Bali, Hawaii, Java, and the American desert; through 11/2. Fischbach, 24 W. 57th St. (759-2345).

TOM WESSELMAN—Twenty large-scale cut-out aluminum and laser-cut steel pieces, of the female nude and still lifes; 10/15–11/19. Janis, 110 W. 57th St. (586-0110).

KIM WHANKI—Abstract paintings from 1968–1970; through 11/5. Dintenfass, 50 W. 57th St. (581-2268).

MICHAEL YOUNG/RICHARD TUTTLE—New geometric works/Early works (on the 8th floor). Through 10/29. BlumHelman, 20 W. 57th St. (245-2888).

East Village

CAROL KREEGER DAVIDSON—Recent sculpture; through 10/29. Humphrey, 37 E. 7th St. and 242 E. 5th St. (529-0692).

MATTHEW GIFFIN/BRUCE FRALEIGH—Abstract drawings and paintings/Paintings and watercolors of rural landscapes. Through 10/23. Helio, 122 St. Marks Place (529-8122).

ZDZISLAW LINDNER—New large-scale surrealistic paintings; through 11/13. On the Wall, 328 E. 11th St. (460-0963).

DANA SIMON—Recent mixed media works; through 10/30. Enigma, 84 E. 7th St. (529-4661).

SoHo and TriBeCa

PETER AGOSTINI—Realist sculptures of aging men and women, in bronze, plaster, wax, and clay; through 11/2. Steinbaum, 132 Greene St. (431-4224).

ARAKAWA—New conceptual works; 10/15–11/12. Feldman, 31 Mercer St. (226-3232).

BILL BARRELL—Expressionist paintings that refer to the world of childhood; through 11/5. Ingber, 415 W. Broadway (226-2591).

JOSEPH BEUYS—Sculptures, drawings, and prints; through 10/29. Nolan, 560 Broadway (925-6190).

SERENA BOCCHINNO—Recent paintings that combine traditional methods of painting with mysterious image-ground relationships; 10/12–11/12. Penine Hart, 334-3522).

HOWARD BUCHWALD—New oil paintings that do not have the artist's signature cuts, holes, and ellipses in their surfaces; 10/15–11/9. Hoffman, 429 W. Broadway (966-6676).

LOREN CALAWAY—A survey of floor and wall sculptures created during the 70s and 80s; through 10/29. Viafora, 568 Broadway (925-4422).

CARMEN CICERO—New watercolors; through 10/29. Kelly, 591 Broadway (226-1660). See Solos, Madison Avenue and Vicinity.

CHEMA COBO—Allegorical paintings that draw their inspiration from traditional Spanish painters and from the dramatic seacoast of the Straits of Gibraltar, where this artist lives; through 10/29. Cowles, 420 W. Broadway (925-3500).

PEGGY CYPHERS—Abstract paintings based on nature; through 10/29. Donahue, 560 Broadway (226-1111).

JOSEPH DI GIORGIO—Large-scale oil paintings from 1971–1988, which recreate, largely from memory, passages of the American landscape; through 10/29. Walls, 137 Greene St. (677-5000).

KAREN ERLA—Abstract paintings on handmade Japanese paper; through 10/29. Stark, 568 Broadway (925-4484).

MARCO GASTINI/SOL LEWITT—New paintings that refer to landscape, with found objects affixed to their surfaces/A photographic work entitled "Cube." Through 10/29. Weber, 142 Greene St. (966-6115).

GLENN GOLDBERG—Recent monotypes; through 12/30. Kurtz, 568 Broadway (226-2771).

ROBERT GROSVENOR/ROBERT MANGOLD—Recent sculptures/Works on paper. Through 10/29. Cooper, 155 Wooster St. (674-0766).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; through 10/31. Van Eck, 420 W. Broadway (219-0717).

ROBERT HARMS/PAUL CARANICAS—Large-scale gestural abstract paintings inspired by flowers and landscape/A "painting environment" of diptychs on which images of skies at different times are juxtaposed; 10/12–11/5. Schreiber/Cutler, 171 Spring St. (925-1441).

MICHAEL HARNETT/STEVEN KATZ—Pilaster-shaped paintings of architectural interiors and exteriors/Paintings and drawings of New York cityscapes; Through 11/3. Perlow, 560 Broadway (941-1220).

EVE INGALLS—Abstract paintings that contain pockets of telescopic views of landscapes; through 10/29. Allen, 560 Broadway (334-9710).

GUY JOHNSON—New paintings; through 10/29. Meisel, 141 Prince St. (677-1340).

KRISTIN JONES/ANDREW GINZEL—An installation entitled "Metathesis"; through 10/31. Nosei, 100 Prince St. (431-9253).

NIEK KEMPS/COOP HIMMELBLAU—Sculptures composed of transparent materials, by a Dutch artist in his first solo New York show; through 10/22/Drawings and models; through 11/5. Protetch, 560 Broadway (966-5454).

JULIA KIDD—New works; 10/15–11/12. Plumb, 81 Greene St. (219-2007).

JOSEPH KOSUTH/ROY LICHTENSTEIN—New works; through 10/15/Recent prints in a series entitled "Imperfect"; through 10/22. Castelli, 578 Broadway (941-0067).

ROBERT KUSHNER—Prints from the past decade, made in collaboration with the SOLO Press; through 11/5. SOLO Press, 578 Broadway (925-3599).

ROBERT LONGO—Seven large-scale wall sculptures that are more abstract than this artist's earlier works; through 11/5. Metro Pictures, 150 Greene St. (925-8335).

TOM MARIONI—A tableau installation in homage to Galileo; through 10/29. Roeder, 545 Broadway (925-6098).

JOSEPH MCNAMARA—Realist paintings of still lifes, rooftop and window views of New York City, and architectural details; through 11/3. Neo Persona, 51 Hudson St. (406-9835).

GIANNI MELOTTI—Modular paintings that explore textures through the use of silicon and pigments; through 10/29. Wessel-O'Connor, 60 Thomas St. (766-1633).

CREIGHTON MICHAEL—Large-scale sculptures based on insect shapes, composed of fiberglass cloth stretched around wood frames; through 10/29. Beitzel, 113 Greene St. (219-2863).

KEITH MILOW—New wall sculptures made of lead and wood; through 10/29. Davis, 568 Broadway (219-1444).

FRANÇOIS MORELLET—Five paintings in diptych format that refer to seascape; through 10/26. Facchetti, 476 Broadway (966-5991).

FRED MORRISON—Recent abstract paintings by an artist who lives in the Virgin Islands; through 11/6. Mussavi, 464 Broome St. (941-1040).

BRUCE NAUMAN—Two installations from 1970 that incorporate video cameras and monitors, plus a recent mixed-media work made with steel, a monitor, and polyurethane foam; through 10/15. Sperone Westwater, 142 Greene St. (431-3685).

GEORGE NEGROPONTE—New paintings in encaustic; 10/15–11/12. Good, 532 Broadway (941-8066).

NATALIA NESTEROVA—Heavily impastoed paintings that depict an intimate vision of daily life in Moscow, by an artist who lives there; 10/14–11/30. Bromm, 90 W. Broadway (732-6196).

JOHN PAI—Recent steel sculptures; through 10/22. Souyun Yi, 249 Centre St. (334-5189).

ED PASCHKE/IGOR KOPYSTIANSKI—New paintings that have violence as a theme/Three series of paintings by a Russian artist in his first U.S. show; 10/15–11/10. Kind, 136 Greene St. (925-1200).

BEN PATTERSON—Assemblages, constructions, texts, games, and other works by this Fluxus artist; through 10/23. Harvey, 537 Broadway (925-7651).

GARNETT PUETT—New sculptures that bees have covered with wax; through 10/29. Marcus, 578 Broadway (226-3200).

JUDY RIFKA—Recent paintings that synthesize images of fragments of classical sculpture, the female figure, and abstract shapes; through 11/5. Brooke Alexander, 59 Wooster St. (925-4338).

NANCY RUBENS—Abstract paintings and collages; through 10/29. Multi Media, 580 Broadway (966-4080).

CLAUDE SACCARO—Paintings that explore evolution, transcendence, and mysticism; through 11/5. Bernarducci, 560 Broadway (334-0982).

KENNY SCHARF—New paintings of biomorphic forms; through 10/22. Shafrazi, 163 Mercer St. (925-8732).

SEAN SCULLY/JOSE MARIA SICILIA—Recent etchings by both; through 11/12. Crown Point Press, 868 Broadway (226-5476).

CLAIRE SEIDL—Recent gestural abstract paintings; through 10/29. Rosenberg, 115 Wooster St. (431-4838).

SANDY SKOGLUND—New sculptures of typewriters, Scotch Tape dispensers, and other office objects; through 10/15. Lorence-Monk, 568 Broadway (431-3555).

KEN SOFER—Painted constructions; 10/13–1/12. M-13, 72 Greene St. (925-3007).

CY TWOMBLY—Works on paper; through 10/22. Baghoomian, 611 Broadway (995-5040).

ANTON VAN DALEN—"The Memory Cabinet"—a thirty-year retrospective of painting, sculpture, and drawing; through 10/29. Exit, 578 Broadway (966-7745).

MARK WILLIAMS/EDWIN RUDA—Wood constructions painted in a network of bands and geometric shapes/Abstract paintings on paper. Through 11/5. Condeso/Lawler, 76 Greene St. (219-1283).

MICHAEL ZANSKY—Monochromatic paintings of figures and objects in vast, empty spaces; through 11/19. Dranoff, 168 Mercer St. (966-0153).

Other

PETER ACHESON—Oil paintings on canvas and wood; 10/15–11/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

GORDON BRYCE/MATHILDA MORTIMER—Landscape and still-life paintings by this Scottish artist; through 10/15/Photographs of landscapes in Argyll, Scotland; through 10/29. Yperifanos, 306 E. 55th St. (751-0122).

CHARLES CAJORI—Recent paintings inspired by a summer in Greece; through 11/12. New York Studio School, 8 W. 8th St. (673-6466).

VALERIE HILL KREMER/LYDIA BRUNELLI—Recent paintings by both. Through 10/29. Individuals, 109 W. 17th St. (691-1225).

SUSAN OSTERWEIL—Paintings and prints from 1963–1988; through 12/7. Pratt Institute, 200 Willoughby Ave., Brooklyn (718-636-3746).

RAMMELLZEE—Frescoes in a series entitled "Love Letters and Death Notes"; through 10/29. Braathen, 33 Bleecker St. (777-1161).

ANTHONY RICE—Recent monotypes and painted screens; through 10/22. Ryan, 452 Columbus Ave. (799-2304).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; 10/18–12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

NOEL VIETOR/MIKE BERG—Photographic images relating to technology and space travel projected onto thickly layered canvases/Still life paintings and architectural objects. Through 10/29. 56 Bleecker, 56 Bleecker St. (219-8836).

GROUP SHOWS

Madison Avenue and Vicinity

COLNAGHI—21 E. 67th St. (772-2266). Chiaroscuro woodcuts from the 16th to 18th centuries, by Da Carpi, Da Trento, others; 10/12–11/5.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American and British artists of the 18th, 19th, and 20th centuries; through 11/12.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "German Austrian Avant-Garde," with works by Beckmann, Dix, Grosz, Kirchner, Modersohn-Becker, Pechstein, Schiele, others; through 10/29.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0541). Works by Carvalho, Ortiz, Pasik; through 10/29.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SCHILLAY & REYS—305 E. 63rd St. (355-5710). 19th-century paintings of flowers by Clare, De Longpre, Hunt, Lamdin, Wood; through 11/4.

WENDER—3 E. 80th St. (734-3460). "The Scholar's Road," with paintings by Chinese artists covering the years 1850 to 1966; 10/14–11/12.

57th Street Area

CYRUS—11 E. 57th St. (371-2459). Paintings and sculpture by Mitchell, Pindell, Rizzo, Rose, Stefanelli, Thomas; through 10/29.

DEUTSCH—20 W. 57th St. (765-4722). Large-scale paintings by Scarlett, Bauer, Rebay; through 10/26.

DRUTT—724 Fifth Ave. (974-7700). Works by Pavan, Staffel, Tawney; through 10/22.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900–1950"; "Faces of Swedish Design"; through 11/26.

MIDTOWN—11 E. 57th St. (758-1900). "The Nude: Past and Contemporary Views," with works by Avery, Baskin, Cadmus, Kuhn, Levine, Le Brun, Marsh, Soyer, Zorach, others; though 10/29.

PRATS—24 W. 57th St. (315-3680). Works by Aguilar, Lledos, Perejaume, Sicilia, Solano; 10/18–11/15.

ST. ETIENNE—24 W. 57th St. (246-6734). Paintings, drawings, and prints by Klimt, Grandma Moses, Schiele, others; through 11/5.

SCHOELKOPF—50 W. 57th St. (765-3540). "The Figure: American Sculpture of the Early 20th Century," with works by Flannagan, Lachaise, Lee, Manship, Nadelman, Storrs, others; 10/15–11/16.

East Village

P.S. 122—150 First Avenue (533-4624). "Unique Investigations: New Works in Pastel," by Grajales, Graupe-Pillard, Ring; through 10/30.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Sculpture by Bergner, Fay, Ting, Weisberg, Zempel; 10/15–11/12.

ARTISTS SPACE—223 W. Broadway (226-3970). An installation entitled "I Miss the Revolution" by Bolek Greczynski; "Min Joong Art: A New Cultural Movement from Korea"; through 11/5.

BAUM—588 Broadway (219-9854). Paintings by Barke, Brazelton, Clough, Floersch, Silas, Wasserman, others; through 10/29.

BLOM & DORN—164 Mercer St. (219-0761). Paintings by Canard, Horvath, Migno, and sculpture by Wachter; through 10/29.

BUSTAMANTE—560 Broadway (226-2108). Paintings and works on paper by Hodicke, Kurz, Meylemans, Wendels, Wiesner; through 10/29.

CASTELLI—142 Greene St. (431-6279). The "Last Show," with works by Kelly, Lichtenstein, Serra, Stella; through 10/22.

NERLINO—96 Greene St. (966-1661). "Forecasts: Visions of Technology in Contemporary Painting and Sculpture" with works by Dickson, Kostabi, Lipski, E. Rothenberg, Skoglund, others; through 10/25.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. "Show and Tell: Artists' Illustrated Letters"; through 11/5.

ONETWENTYEIGHT—128 Rivington St. (254-6608). Works on paper by Anthony, Cleveland, Haber, Humphrey, Patterson, Picard, Robbins, Wizon, others; through 10/30.

PARSONS—2 W. 13th St. (966-1808). A juried exhibition of wine goblets by glass artists to benefit the New York Experimental Glass Workshop Relocation Fund; through 10/28.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

PHOTOGRAPHY

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; through 11/12. Ledel, 168 Mercer St. (966-7659).

ANITA CHERNEWSKI—Black-and-white photographs of dioramas at the American Museum of Natural History; 10/14–11/10. Puchong, 36a Third Ave. (982-1811).

CHUCK CLOSE—A survey of photographs from 1968–1988, including maquettes, and large-scale color nudes and portraits; through 10/22. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.–Fri. 12-5, Sat.–Sun. 11-6. $2.50 admission. "Odyssey: The Art of Photography at National Geographic"; through 10/30.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. "Above New York: Aerial Photographs by Robert Cameron"; through 10/26.

JERZY KOSINSKI—Photographs of Poland and Russia from 1950–57; through 10/31. Zarre, 379 W. Broadway (431-3456).

NICHOLAS NIXON—Portraits of people with AIDS; through 10/22. Zabriskie, 724 Fifth Ave. (307-7430).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair, Rolling Stone, Interview,* and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

RICHARD ROSS—Large-scale color diptychs and triptychs that combine fragments of images from Old Master paintings; through 11/3. Lieberman & Saul, 155 Spring St. (431-0747).

STARN TWINS—Recent photographic works; at Castelli, 420 W. Broadway (431-5160), through 10/15; at Stux, 155 Spring St. (219-0010), through 10/29.

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 10/14, 15, 21, 22 at 8:30: Ichi Ikeda's "Water Mirror." $8.

P.S. 122—150 First Ave. (477-5288). 10/15–16, 22–23 at 10: Jim Calder's "Thup, Thup, Thup." $8. 10/14–16, 23–25 at 10: Jon Spelman in "War Stories: Nam." $8. 10/14–16 at 9: Diane Torr in "Catastrophe and Beguilement," "Girl in Trouble," and "I.V. Mermaid." $8.

THE KITCHEN—512 W. 19th St. (255-5793). 10/13 at 8:30: Kathy Acker reading from her new work "Empire of the Senseless." $6.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.–Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 10/28: "Young Americans '88." Through 10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/8/89: "Photographs of Aboriginal Art." Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolemies."

CHINA HOUSE GALLERY—125 E. 65th St. (744-8181). Mon.–Sat. 10 a.m.–5. Through 11/12: "Stories from China's Past: Han Dynasty Pictorial Tomb Reliefs and Archeological Objects from Sichuan Province."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s." Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." 10/18–1/8/89: "Erich Mendelsohn: Architectural Drawings."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Education and Democracy." **393 W. Broadway**, Wed.–Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat.

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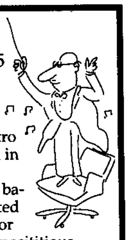

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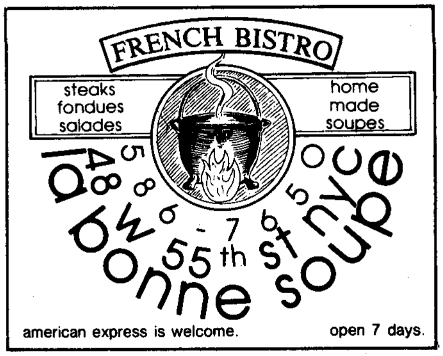

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ART

noon–6. Walter De Maria's "The New York Earth Room." **155 Mercer St.,** Wed.–Sat. noon–6. Through 2/28/89: Fred Sandback, sculptures.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 1/6/89: "Education in the Young Republic."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 10/23: "Hans Hinterreiter." Through 11/5: "A Year With Children." Through 11/5: "Return to the Object: American and European Art of the 1950s and 1960s from the Guggenheim Museum Collection." Through 11/27: "Andy Warhol, Cars."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler." 10/13–2/23/89: "A People in Print: Jewish Journalism in America."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 10/30: "Photographs of New York City Landmarks." 10/18–1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection. Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5–9 pay what you wish. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 11/1: "Drawings by Philip Guston." Through 11/13: "Nicholas Nixon: Pictures of People."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." 10/18–1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/30: "19th-Century Polish Painting."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 10/30: "Arnold Newman: Five Decades." Through 12/30: "Putting New York on the Map."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 10/22: "Homeless in America: A Photographic Exhibition." 10/15–1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." 10/13–1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich. Through 10/30: "Light in the Air: Paintings by Fran Beallor."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor. Through November.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/5: "Three Installations by Francesc Torres."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Closed in August. Mon.–Fri. 10 a.m.–4. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987–1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 10/23: "Robert Mapplethorpe." Through 11/27: "Guy Pène du Bois." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 11/2: "Japanese Photography in America, 1920–1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/15 at 10 a.m. and 2: "French and Continental Furniture, Porcelain, and Works of of Art." On view from 10/8. 10/17 at 10 a.m. and 2, 10/18 at 10 a.m. and 2: "Books, Doheny Collection, Part 4." On view from 10/10. 10/12 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 10/8. **Christie's East**—219 E. 67th St. (606-0400). 10/18 at 10 a.m.: "Property of Cecil B. De Mille." On view from 10/14.

PHILLIPS—406 E. 79th St. (570-4830). 10/15 at 11 a.m.: "Lead Soldiers, Toys, and Sports Memorabilia."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/12 at 2: "19th-Century Furniture, Decorations, and Works of Art." On view from 10/6. 10/12 at 10:15 a.m. and 10/13 at 10:15 a.m.: "Arcade Auction of Furniture and Decorations." On view from 10/8. 10/14 at 2: "Important French Furniture and Decorations." On view from 10/8. 10/17 at 10 a.m. and 2, and 10/18 at 10:15 a.m. and 2: "Magnificent Jewelry." On view from 10/12.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 12

NEW YORK PHILHARMONIC, Andrew Davis conductor; violinist Dmitry Sitkovetsky, clarinetist Stanley Drucker. Shostakovich's "October" Symphonic Poem and his violin Concerto No. 1; Bernstein's *Prelude, Fugue, and Riffs*, and his Symphonic Dances from *West Side Story*. Avery Fisher Hall at 8. $7.50–$40.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor. Mahler's Symphony No. 9. Carnegie Hall at 8. $20–$28.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Preseason 20th Anniversary Gala, with guest artists dancers Ib Andersen and Margaret Tracey, violinists Joshua Bell and Daniel Phillips, violinist-violist Ida Kavafian, with artists of the Society. Vivaldi's *The Four Seasons*, Jessica Tandy narrating; Jerome Robbins's *Afternoon of a Faun;* Vivaldi's Concerto in C for Piccolo, Strings, and Continuo. Alice Tully Hall at 8. $25, or $100 and $250 with reception (362-1900; ext. 398).

ON ORIGINAL INSTRUMENTS—Fortepianist Malcolm Bilson, cellist Anner Bylsma, violinist Stanley Ritchie. Beethoven's Trio in E flat Op. 1, No. 1, and his Sonata for Piano and Violin Op. 24 "Spring"; Schubert's Piano Trio In B flat. Merkin Concert Hall at 8. $12.

JOHN DENVER—Radio City Music Hall at 8. $22.50, $25.

CABARET COMES TO CARNEGIE—New series at Weill Recital Hall at Carnegie Hall, at 8. Wine bar open in the Blue Room at 7:30. Tonight: singer Adelaide Hall, with pianist Ronny Whyte, in a program that includes a tribute to Duke Ellington. $15.

HARRINGTON STRING QUARTET (N.Y. debut)—violinists Dawn Harms, James Lyon; violist Amy Brandfonbrener, cellist Brian Manker. Haydn's String Quartet in G Op. 54, No. 1; Ives's String Quartet No. 2; Applebaum's Prelude for String Quartet "The Princess in the Garden" (N.Y. premiere); Susman's *Streams* (N.Y. premiere); Mendelssohn's String Quartet in D Op. 44, No. 1. 92nd Street Y at 8. $10.

BETHANY BEARDSLEE, soprano/**ROBERT HELPS,** pianist. A joint recital; music by French composers Debussy, Duparc, Ravel. Town Hall at 8. $12.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic director. Music of Baroque Latin composer Domenico Zipoli, with lecture and musical illustrations. Americas Society, 680 Park Ave. at 68th St., at 6. $5.

MALCOLM GOLDSTEIN—His new music for violin, voice, and multimedia, including the U.S. premiere of *Sounding the Fragility of the Line.* P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8:30. $6.

WESTSIDE QUARTET—Beethoven's String Quartet No. 1. Juilliard Concerts in the Garden, IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

STUART GAVILON, tenor, with mezzo-soprano Caryn Lerner, pianist Stephen Eldredge. Music by Brahms, Bellini, Britten, Donizetti, Rossini, Verdi, and arias by Meyerbeer and Halevy. YWCA Studio Club, Lexington Ave. and 53rd St., at 7:30. $5.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ROBERT HAMMOND, pianist. Lincoln Center Library at 4. Free.

DIANA MITTLER-BATTIPAGLIA, pianist/**JOYCE HAMANN,** violinist. Works of Schumann, Schubert, Brahms, Ravel. Lehman Center for the Performing Arts, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 12:30. Free.

Thursday, October 13

NEW YORK PHILHARMONIC—See 10/12.

BOSTON SYMPHONY ORCHESTRA—See 10/12. $15.

THOUVENEL STRING QUARTET—Mozart's Quartet K. 465 "Dissonant"; Carter's String Quartet No. 4; Ravel's Quartet in F. Merkin Concert Hall at 8. $12.50.

PARNASSUS, Anthony Korf director, with soprano Lynne Webber. Wolpe's *Cantata;* Korf's *Nothing But Love Songs* (N.Y. premiere); Peel's *Trio* (world premiere); Varese's *Octandre.* Kathryn Bache Miller Theater, Columbia University, Broadway and 116th St. (643-0793), at 8. $8, $12.

JOHN DENVER—See 10/12.

UB40, with guest Billy Bragg. Madison Square Garden at 8. $18.50, $20.

CABARET COMES TO CARNEGIE—See 10/12. Tonight: Vocalist Karen Mason, pianist Brian Lasser.

DENNIS LEE, pianist. Music by Mozart, Brahms, Liszt, Debussy. WQXR Auditorium, New York Times Building, 229 W. 43rd St., 9th floor, at 7. Free.

WILLARD ROOSEVELT, composer, with soprano Elisabeth Palmedo, pianist David Shapiro, clarinetist Jerry Vabulas, pianist Willard Roosevelt. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

MOZART AT NOON—Lincoln Center Library at noon. Free.

FLUTE FORCE—Peter Bacchus, Gretchen Pusch, Rachel Rudich, Rie Schmidt. Music of Praetorius, Reicha, Dahl, Bacchus. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

GEORGE KEHLER, pianist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Warren Lash, pianist Ick-Choo Moon. A Ravel piano work to be decided; Mozart's Sonata for Violin and Piano K. 380; Schumann's Piano Trio in F Op. 80. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, October 14

NEW YORK PHILHARMONIC—See 10/12.

CABARET COMES TO CARNEGIE—See 10/12. Tonight: Steve Ross, vocalist and pianist, with an evening of Noel Coward and Cole Porter.

MERCEDES SOSA, singer. Contemporary Latin American pop music. Carnegie Hall at 8. $25–$40.

JAZZ BRAZIL—Janet Grice Group. Washington Square Church 135 W. 4th St. (206-1050), at 8. $10.

TERESA CARRENO: EMPRESS OF THE KEYBOARD—Pamela Ross, pianist and singer, wrote and stars in this one-woman play with music. Gene Frankel Theater, 24 Bond St. (777-1710), at 8. $10.

ROMANCE OF THE ROSE—See Opera, below.

DIANE SPENCER, pianist. Lincon Center Library at 4. Free.

KENNY KOSECK AND THE ACOUSTIC WILLIES—Bluegrass-oldtime music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9; doors open at 8:30. $7.

BERTHA ROGERS AND FRIENDS—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with audience participation. Today's guest artist: Clark Terry on trumpet and fluegelhorn. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200). $5.

SEAPORT LINE MUSIC CRUISE—From South Street Seaport Museum Pier 16 (406-3434), boarding at 6:30, sail 7–10. $15, in advance $13. Tonight: Crystal Ship.

Saturday, October 15

EMERSON STRING QUARTET—"A Bartok Odyssey": the string quartets, complete. Carnegie Hall at 7 **(note time).** $9–$19.

TOKYO STRING QUARTET—92nd Street Y at 8. Sold out.

YALE MUSIC SPECTRUM, Boris Berman director. "An October Schubertfest": *Sonatina* in D for Violin and Piano; *Auf dem Strom* for Voice, French Horn, and Piano; Variations on *Trockne Blumen* for Flute and Piano; Quintet in A, "Trout." Merkin Concert Hall at 8. $10.

BEETHOVEN SOCIETY—Season opens with "Piano Festival": five pianists, each playing a Beethoven sonata: Mordecai Shehori, Op. 2, No. 3; David Dubal, Op. 10, No. 2; Lilian Kallir, Op. 10, No. 3; Jerome Lowenthal, Op. 31, No. 3; Ilana Vered, Op. 57 "Appassionata." Alice Tully Hall at 3. $17.50.

NEW YORK PHILHARMONIC—See 10/12.

XIANG-DONG KONG, pianist (N.Y. recital debut). Winner of the 1988 Gina Bachauer International Piano Competition. Music of Liszt, Haydn, Muczynski, Chopin, Rachmaninoff, Scriabin, Tchaikovsky-Grainger. Alice Tully Hall at 8. $10, $12.

ROYAL NEW YORK DOO-WOP SHOW—The Cadillacs, the Mystics' 30-year Brooklyn Reunion of the Street-corner Singers, Lee Andrews & The Hearts, the Jive Five, Larry Chance & The Earls, Fred Parris and the Five Satins. Radio City Music Hall at 8. $18.50, $20.

CABARET COMES TO CARNEGIE—See 10/12. Tonight: Andrea Marcovicci, with pianist Glenn Mehrbach; theater love songs.

GUARNERI STRING QUARTET—Haydn's String Quartet in g; Shostakovich's String Quartet No. 8 Op. 110; Grieg's String Quartet in g, Op. 27. Washington Irving High School, Irving Pl. at 16th St. (586-4680), at 8. $3.

MUSIC & DANCE

FIESTA MUSICAL '88—Latin performer Juan Gabriel and others. Madison Square Garden at 8. $15–$25.

ROMANCE OF THE ROSE—See Opera, below.

EXPRESSIONS '88—"African Rhythms": Randy Weston, pianist, and band; also traditional Gnaoua musicians and dancers from Morocco. BMCC Triplex Theater, 199 Chambers St. (690-4100, 307-7420), at 8. $16; in advance, $14.

RHONDA COULLET & SEVEN SISTERS—A musical parody of "new age" music. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

TERESA CARRENO—See 10/14.

PHILIP GODLEWSKI, JAY LONGAN/TRINITY LOFT CHOIR—Music of Bach, Mendelssohn, Bender, Barber, Thompson, others. Trinity Evangelical Lutheran Church, 164 W. 100th St. at Amsterdam Ave., at 7:30. Free, suggested donation $4.

ROOTS OF ZOUK—Music of Guadeloupe, with Kafe Ka Leve & Anne Pollack. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $12.

DFR STRING TRIO—"They Must Be Hearing Things," jazz and improvised-music series. Mark Dresser, Hank Roberts, Mark Feldman, with trumpeter Leo Smith, percussionist Gerry Hemingway. The Exhibition Space, 101 Wooster St. (678-2225), at 8. $6.

CARIBBEAN-MONTH CELEBRATION—Dominican traditional music by Los Amigos del Ritmo, part of a program that includes slide talks. American Museum of Natural History, CPW and 79th St., 1–4:30. Free with museum admission.

PANDIT DEBU CHAUDHURI, sitarist, with Anup Ghosh on tabla. Town Hall at 7. $10–$25.

EAR TO THE GROUND FESTIVAL—See Dance, below.

ALEXANDER DUNN, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

METROPOLITAN SOLOISTS WIND OCTET—Works by Drutchesky, Beethoven, Dvorak, Richard Cohen (new work). N.Y. Public Library, Ft. Washington Branch, 535 W. 179th St., at 2:30. Free.

NEW TRIO D'ANCHES—Oboist Denis Carpenter, clarinetist Ronald Viggiani, bassoonist Gilbert De Jean. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SEAMUS EGAN—Traditional Irish music on flute, banjo, uilleann pipes, mandolin, and whistle. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

WYNTON MARSALIS, trumpeter. Music from the album "J Mood." Lehman Center, Bedford Park Blvd. West at Goulden Ave. (960-8833), at 8. $13–$17.50.

RICHIE HAVENS, with comedian Richard Lewis. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $13–$16.

Sunday, October 16

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: conductor Leon Kirchner, organist-harpsichordist Anthony Newman, trumpeters Stephen Burns and Edward Carroll, trombonists Keith Brown and David Taylor. Rorem's *Hail and Farewell:* a Prologue and Flourish for Two Trumpets, Two Trombones, and Organ (world premiere); Bach's Brandenburg Concerto No. 5; Kirchner's *Music for Twelve* (N.Y. premiere, in honor of his 70th birthday); Schubert's Quintet in A, "Trout." Alice Tully Hall at 5. $17.50, $20.

LAUSANNE CHAMBER ORCHESTRA, Lawrence Foster conductor; guitarist Pepe Romero. Haydn's Symphony No. 95; Rodrigo's *Concierto de Aranjuez;* Honegger's Symphony No. 4. Carnegie Hall at 3. $9–$19.

ACADEMY OF ST. MARTIN-IN-THE FIELDS, Iona Brown director. Purcell's *Chaconne* in g, Z. 730; Schoenberg's *Verklarte Nacht;* Britten's "Simple Symphony"; Beethoven's *Grosse Fuge* Op. 133. Avery Fisher Hall at 3. $11–$20.

MUSICA ANTIQUA KOLN/RHEINISCHE KANTOREI—Music of Bach, H. Bach, J. C. Bach, J. M. Bach, Signeur Bach. Alice Tully Hall at 8. $17.50.

RUTH LURIE-PERLMUTTER, soprano, with pianist Kenneth Hopper, guitarist Nicholas Goluses. Music of Mozart, Marx, Seiber, David Nalin (world premiere), Ives. Merkin Concert Hall at 3. $10.

ERIC KIM, cellist, with pianist Noreen Cassidy-Poiera. Music by Francoeur, Debussy, W. Hill (world premiere); Brahms, Foss. Merkin Concert Hall at 8. $15.

THE IVY LEAGUE IN CONCERT—Tribute to World Food Day. Host is Tony Randall; with the Harvard Krokodiloes, the Princeton Tigertones, the Yale Whiffenpoofs. Also "awareness presentations" by Interfaith. Carnegie Hall at 8. $25, $50; $100 includes reception.

SUSAN COOK, soprano/**BROWNING-GILCHRIST GUITAR-FLUTE DUO/ARTHUR LAWRENCE**, harpsichordist, others. Music by Bach, Handel, Villa-Lobos, others. Church of the Good Shepherd, 240 E. 31st St. (689-1595), at 4. $5.

UNTO THE GENERATIONS—Masterpieces of cantorial music spanning three generations. Benefit for *Musica Judaica* and the Jewish Theological Seminary publication fund. Feinberg Auditorium, at the seminary, 3080 Broadway at 122nd St. (678-8037), at 7:30. $10.

BENNY'S GOOD MEN III—"Heavenly Jazz": Peter Appleyard, Bucky Pizzarelli, Phil Bodner, Roger Kellaway, Oliver Jackson, John Goldsby. Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 5. $8.

SAMUEL BRODSKY, pianist. Metropolitan-Duane Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation.

SWEET SINGER—Dramatic-musical monologue written and performed by baritone Steven Kimbrough, about Charles Wesley, using his poetry and journals. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

TERESA CARRENO—See 10/14.

ULLA LAAGE, carillonneur from Copenhagen. Riverside Church, the Drive at 122nd St., at 3. Free.

KATHLEEN BRIDE, harpist. Faculty recital, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 3. Free.

LISA SMITH, classical-guitarist. Music of Bach, Sor, Henze, Lauro, Ponce, Romero, others. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $4.

STELA BRANDAO, soprano. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

ALARIA CHAMBER ENSEMBLE—Music of Frescobladi, Handel, Bach, Mozart. House of the Redeemer, 7 E. 95th St. (749-4035), at 4. $8.

MUSIC OF KOREA, with Sang-won Park on the *kayagum*, a 12-string zither; other musicians. Metropolitan Museum, Uris Auditorium, Fifth Ave. and 81st St. (206-1050), at 2:30. $10.

EARL WRIGHTSON AND LOIS HUNT—Selections from Broadway musicals. Town Hall at 4. $10–$20.

INTERNATIONAL SONG FESTIVAL OF NEW YORK—Singers from the U.S., Japan, Latin America sing original music from 12 countries. Symphony Space at 8. $30, $35.

CARIBBEAN MONTH—See 10/15.

ROMANOVSKY & PHILLIPS, singers and songwriters, with guest Joe Bracco. Actors Playhouse, 100 Seventh Ave. So. (691-6226), at 9. $10.

EAR TO THE GROUND FESTIVAL—See Dance, below.

NEW YORK SINGING TEACHERS' ASSOCIATION—Composers concert. Music by Ginsberg, Strasfogel, Spektor. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ROMANCE OF THE ROSE—See Opera, below.

STRINGS ATTACHED—"An Organ and String Sound Spectacular," Brian McAnuff conductor. Music by Mozart and Corelli. St. John's Episcopal Church, 139 St. John's Pl., Brooklyn, at 4. $5.

EXPRESSIONS '88—"La Tradicion": Batacumbele, with Afro-Hispanic rhythms of the Caribbean; Jerry Gonzalez and the Fort Apache Band, Milton Cardona and the Eya Aranla Ensemble. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 4. $12, $16; in advance, $10, $14.

THE BROOKLYN TRIO—Music for piano, flute, cello. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

CALEB ARRUDA, guitarist. Bronx Museum of the Arts, 1040 Grand Concourse, Bronx (681-6000), at noon. Free with museum admission; $4, seniors $3.

SEUFFERT BAND, George F. Seuffert conductor. Monsignor Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven, Queens, at 3. Free.

BARGEMUSIC—See 10/13. Today at 4.

Monday, October 17

KYOKO TAKEZAWA, violinist, with pianist Rohan De Silva. Music of Varacini, Bartok, Saint-Saens, Tchaikovsky. Carnegie Hall at 8. $9–$19.

BOB DYLAN, with a "stripped-down rock band" led by guitarist G.E. Smith. Radio City Music Hall at 8 (through 10/19). $22.50, $25 if available.

ELTON JOHN, with Wet Wet Wet. Madison Square Garden at 8 (through 10/20). Sold out.

INOUE CHAMBER ENSEMBLE—Five world premieres by women composers from three countries: Mary Jeanne Van Appledorn, Ursula Mamlok, Jin Hi Kim, Chen Yi, Elizabeth Bell; also Schubert's *Shepherd on the Rock.* Weill Recital Hall at Carnegie Hall at 8. $8.

SEOUL NATIONAL UNIVERSITY ALUMNI ASSOCIATION—Chamber music for ensembles and soloists. Merkin Concert Hall at 8. $15.

SUSSAN DEIHIM/RICHARD HOROWITZ, "ethno-tech" performance artists. Program includes the world premiere of *The Ghost of Ibn Sabbah.* Town Hall at 8. $10.

PURE PLAY CONTEMPORARY MUSIC SERIES—Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

RENEE JOLLES, violinist/**ARACELI CHACON**, pianist. Music of Bartok, Sarasate, Mozart. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

FRANK MARTORI, pianist/**RUTH ANN LIEF**, violinist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SHIRLEY BLANC-ROMAINE, in "Life of the Heart," the story in words and music of Chopin and George Sand. Donnell Library Center, 20 W. 53rd St., at 6. Free.

Tuesday, October 18

PHILADELPHIA ORCHESTRA, Yuri Temirkanov conductor; violinist Gidon Kremer. Excerpts from Borodin's *Prince Igor;* Sibelius's Violin Concerto; Mussorgsky-Ravel's *Pictures at an Exhibition.* Carnegie Hall at 8. $15.

MUSIC TODAY, Gerard Schwarz conductor; violist Daniel Fradkin, pianist Alan Feinberg. Music by John Gibson (world premiere), Oskar Gottlieb Blarr (U.S. premiere), Aaron Kernis (U.S. premiere), Wernick, Messiaen. Merkin Concert Hall at 8. $12.

CHAMBER MUSIC AT THE Y—Baritone Ben Holt, violists Nobuko Imai and Steven Tenenbom, violinists Ida Kavafian and Jaime Laredo, cellist Sharon Robinson, pianist Ned Rorem. Beethoven's String Trio in G Op. 9, No. 1; Rorem's *Santa Fe Songs;* Dvorak's String Quintet Op. 97. 92nd Street Y at 8. $13–$17.50.

BOB DYLAN—See 10/17.

ELTON JOHN—See 10/17.

NEW YORK PHILHARMONIC—See 10/12. At 7:30.

CHAMBER MUSIC SOCIETY—See 10/16. At 7:30.

PETER VAN DERICK, baritone/**MARTIN HENNESSY**, pianist. Works by Mozart, Schumann, Liszt, Duparc, Adams, Hoiby, Sheldon. Trinity Church, Broadway at Wall St., at 12:45. Free.

MANHATTAN JAZZ ENSEMBLES, Dick Lowenthal director. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 10/10 at 7:30 **(note time)**: Handel's *Giulio Cesare,* Pinnock conducting; Battle, Troyanos, Dupuy, Walker, Gall. 10/11 at 8: Verdi's *Il Trovatore,* Levine conducting; Marton, Zajick, Pavarotti, Milnes, Wells. 10/12 at 8: Wagner's *Das Rheingold,* Levine conducting; Zseller, Schwarz, Bean, Jerusalem, Delamboye, Sotin, Patrick, Howell, Haugland, Erickson, Kesling, Parsons, Edward Cook (debut), Courtney. 10/13 at 8: Donizetti's *Lucia di Lammermoor,* Muller conducting; Gruberova, Araiza, Schexnayder, Howell. 10/14 at 7:30: *Giulio Cesare;* same as 10/10, except Boozer for Walker. 10/15 at 1:30: *Il Trovatore;* same as 10/11. 10/15 at 8:30: *Das Rheingold,* Levine conducting; Zseller, Schwarz, Svenden, Jerusalem, Hiestermann, Sotin, Mazura, Howell, Haugland.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, $10–$44. Note: Supertitles accompany all performances not in English. 10/11 at 8: Reise's *Rasputin* (in English with supertitles), Keene conducting; Cusack, Cheek, Garrison, Price. 10/12 at 8: Moore's *The Ballad of Baby Doe* (in English), France conducting;

Esham, Castle, Nicely, Parcher, Curtis. No performance 10/13. 10/14 at 8: Bizet's *Carmen,* Morgan conducting; Marsee, O'Flynn, Absalom, Shaw. 10/15 at 2: Boito's *Mefistofele,* Comissiona conducting; Christos, Cusack, Dworchak, Sylvester, Clark. 10/15 at 8: Puccini's *La Boheme,* Bergeson conducting; Golden, McBride, Garrison, Reeve, Wexler, Willson. 10/16 at 1: Rossini's *Il Barbiere di Siviglia,* Comissiona conducting; Woods, Orth, Kelly, J. McKee, Peterson. 10/16 at 7: Verdi's *Rigoletto,* Boncompagni conducting; Donahue, Wangerin, Hartfield, Curtis.

Other

PLATEE, by Rameau. N.Y. premiere of this 1745 comic Baroque opera, by Il Piccolo Teatro Dell'Opera, Barbara Elliott general director. John Pascoe, director and designer; Moses Pendleton choreographer; lighting by Eric Cornwell. The Grande Bande, on original instruments, conducted by Frederick Renz; sung in French, with surtitles in English. Brooklyn Academy of Music, 30 Lafayette Ave. (718-855-4751). 10/12 at 11 a.m.; 10/13 at 7; 10/14 at 8. $15–$30. (Students, seniors, $10 on 10/12.)

ROMANCE OF THE ROSE—A 15th-century music drama, conceived and directed by Paul C. Echols. Performed on period instruments by the Mannes Camerata, the music is by French composers who wrote on the theme of "Roman de la Rose." Mannes College of Music, 150 W. 85th St. (595-1747). 10/14, 15 at 8; 10/16 at 4. $15; seniors and students $10.

PASSIONATE EXTREMES—A "modern, comic chamber opera," by George Quincy and Thayer Burch. Theater at St. Peter's Church, Lexington Ave. and 54th St. (688-6022). Tue.–Sat. at 8; Sun. at 7; matinees Sat. at 3. $15. To 10/16.

THE BEST OF GILBERT & SULLIVAN—Selections performed by stars of the D'Oyly Carte Opera Company. Kathryn Bache Miller Theater, Broadway and 116th St. (280-2875). 10/18 at 8. $15.

SOJOURNER, by Valerie Capers. Opera Ebony, conducted by John Robinson, in the work about Sojourner Truth. Also "The Journeyin'," a work for dancers, singers, and orchestra set to spirituals, conducted by Wayne Sanders. Both staged and choreographed by Hope Clarke. Davis Hall, CCNY, Convent Ave. and 133rd St. (690-4100). 10/15 at 8. $12.50, $17.50.

LIGHT OPERA OF MANHATTAN—Through 10/16: Gilbert and Sullivan's *H.M.S. Pinafore.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

NEW WAVE OPERA AND DANCE—Two works by composer Ramon Farran: a minimalist opera, *Un Toro Suelto en Nueva York,* inspired by Lorca, and selections from *Elements* (*Air and Water*), by choreographer Julia Simonne, danced by Simonne and Scott Hunt. Symphony Space. 10/18, 19 at 8. $12.

YEOMEN OF THE GUARD—Marking the 100th anniversary of the G. & S. opera, the Gilbert and Sullivan Society in an audience-singalong performance. CAMI Hall, 165 W. 57th St. 10/15 at 8. Free.

H.M.S. PINAFORE, by Gilbert and Sullivan. Richmond Theatre Collection, Kathryn Kietzman conductor. Faith United Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-0467). Fri. and Sat. at 8, Sun. at 5, through 11/6. $8.

LA CORTE DE FARAON (*The Pharaoh's Court*), a zarzuela. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 10/16 at 3. $16.

LIEDERABEND—Solos and ensembles, performed by members of the Juilliard Opera Center. Paul Hall, 155 W. 65th St. (874-7515). 10/18 at 6. Free.

DANCE

Martha Graham Dance Company

CITY CENTER THEATER—10/4–23. Tickets, $15–$35. 10/11 at 8: *Diversion of Angels, Errand Into the Maze, Cave of the Heart, Phaedra.* 10/12 at 8: *El Penitente, Heretic, Cave of the Heart, Letter to the World.* 10/13 at 8: *Diversion of Angels, Errand Into the Maze, Night Chant* (world premiere), *Appalachian Spring.* 10/14 at 8: *Cave of the Heart, Phaedra, Temptations of the Moon.* 10/15 at 2: *Seraphic Dialogue, Phaedra's Dream, Celebration, Diversion of Angels.* 10/15 at 8: *Seraphic Dialogue, Night Chant, Appalachian Spring.* 10/16 at 2: *El Penitente, Celebration, Errand Into the Maze, Temptations of the Moon.* 10/16 at 7:30: *Diversion of Angels, Clytemnestra* (Act I), *Temptations of the Moon.* 10/18 at 8: *Fragments, Phaedra's Dream, Rite of Spring.*

North Carolina Dance Theater

JOYCE THEATER—10/11–16. Tickets, $17. Season features eight N.Y. premieres and one world premiere. 10/11 at 7:30, 10/15 at 8: *La Mer, Renderings, Afternoon of a Faun, Fiesta.* 10/12, 14 at 8; 10/16 at 2 and 7:30: *Echoes of Presence, Notturno, As Quiet as . . . , Journey.* 10/13 at 8: Rebekah Harkness Night, with works choreographed by Harkness Ballet alumni—*La Mer, Renderings, By Lamplight* (world premiere), *Journey.*

Other

ALICE FARLEY AND COMPANY—"Dance/theater spectacle": *ANGGREK, the human life of plants,* an "environmental production" designed for the new Winter Garden at the World Financial Center, foot of the North Bridge, across West St. from One World Trade Center. 10/14 at 12:15. Free. Also in various public spaces around the WFC 10/12, 13, 16.

BIRTH OF A WIGGLE—Full-evening work by Steve Musha, score by Scott O'Brien, who will perform it with other musicians. Muzia Dance Theatre dancers, at 385 Broadway, below Canal St. (226-4874). 10/13, 14, 15 at 8; 10/16 at 7. $7.

CAITLIN COBB AND DANCERS—World premiere of *The Joys and Enigmas of a Strange Hour,* a collaboration with visual artist Power Boothe, composer Brooks Williams.DTW's Schonberg Theater, 219 W. 19th St. (924-0077). 10/13, 14, 15 at 8; 10/16 at 3. $12.

CARLOTA SANTANA SPANISH DANCE ARTS COMPANY—Dancers and musicians, with the Alborado Latina Chamber Ensemble, in "Noche de Flamenco," a program that features the premiere of an adaptation of Hemingway's *For Whom the Bell Tolls* by Luis Montero, music by Basilio Georges. Also *Siete Canciones Populares, Jaleo de Cadiz,* and *Flamenco Sevillano.* Symphony Space. 10/13, 14, 15 at 8. $15, $17.50.

DANSPACE PROJECT—Two benefit performances, hosted by Gayle Tufts, open the season. 10/14 at 8:30: Molissa Fenley, Neil Greenberg, Ralph Lemon, Jennifer Monson, Tere O'Connor. 10/15 at 8:30: Laurie Carlos, Pooh Kaye, John Kelly, A. Leroy, Bebe Miller, XXY Dance/Music. St. Mark's Church in-the-Bowery, 10th St. and Second Ave. (674-8112). $12.

EAR TO THE GROUND FESTIVAL—A celebration of the collaborative relationship between dance and music, presented by Movement Research and Roulette. 10/15, 16: Choreographer Alison Salzinger with composer-cellist Arthur Russell; dancer Yvonne Meier with guitarist-electric violinist Guy Yarden; performer Almon Grimstead with improvisational violinist Sarah Boyd Blair. Ethnic Folk Arts Center, 179 Varick St. (Seventh Ave. So.) (691-5788). $7.

JAZZWORKS (N.Y. debut). Jazz dance, ballet, and modern dance combined. The six-member company in works by artistic director Dale Scholl and associate Tambi Stewart. Merce Cunningham Studio, 55 Bethune St. (924-0077). 10/14, 15, 16 at 9. $8.

JELON VIEIRA/DANCEBRAZIL—Afro-Brazilian dance, both modern and traditional. Davis Hall CCNY, 133rd St. and Convent Ave. (690-6900). 10/18 at 10:30 a.m. and 12:30 p.m. $2.

NATIONAL DANCE COMPANY OF SENEGAL—"Relentless Rhythm." Folklore in music and dance. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). 10/14, 15 at 8. $17.50, $22.50.

NEW WAVE OPERA AND DANCE—See Opera, above.

RUTH ZAPORAH, in *Grace and a Handful of Sticks.* Warren Street Performance Loft, 46 Warren St. (732-3149). 10/13, 14, 15 at 8. $8.

SAEKO ICHINOHE AND COMPANY—With the Dance Theatre of Harlem Workshop Ensemble. Program in tribute to choreographer-soloist Hector Tello, who died a year ago. Japan Society, 333 E. 47th St. (246-4779). 10/11 at 6. Free.

TULSA BALLET THEATRE—Balanchine's *Mozart Violin Concerto* (N.Y. premiere); Ruth Page's *The Merry Widow,* music by Lehar. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 10/15 at 8; 10/16 at 2. $12, $16.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, duck en mole verde. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M)** **Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

MANGO TREE CAFE AT S.O.B.—204 Varick St., at Houston St. (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

TRIPLETS RUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns, childrens menu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LITTLE BUCHAREST—170 Thompson St., nr. W. Houston St. (529-2933). Casual. American/Romanian. Spcls: mamaliga, mititei, Romanian steak. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE,CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAMRAAT—175 Madison Ave., at 34th St. (213-1377). Casual. Indian. Spcls: tandoori chicken, Samraat shrimp, boned lamb stew with onions.Res. sug. L Mon.–Fri. noon–3. D daily 5:30–10:30. **(I–M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M—E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11.

Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. *Complete L and D. Closed Sun., except* for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

***CINCO DE MAYO*—45 Tudor City Pl.** (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal éminće with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, *skate wing on eggplant confit and citrus fruits.* Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MADRAS WOODLAND—308 E. 49th St. (759-2441). Casual. Indian vegetarian/kosher. Spcls: uthappam, masala dosai, batura and chenna curry. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5–10:30, Sat.–Sun. noon–10:30. **(I)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M) AE, CB, DC, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892). Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m.**(I) AE.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M) AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M) AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M) AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M) AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E) AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M) AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M) AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M) AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M) AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I) AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M) AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M) AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M) AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M) AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E) AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M) AE, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.–Fri. 11:30–2. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Pre-theatre D Tue.–Sat. 5:30–7. **Broadway Lounge:** Dress opt. Continental. B Mon.–Fri. 7 a.m.–9 a.m. Cocktails Mon.–Sat. 11:30 a.m.–2:30 p.m., Sun. noon–2 a.m. **The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30–midnight, Wed., Fri. and Sat. from 5, Sun. 6–11.**(E) AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I) AE, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M) AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–Sat. **(M) AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I-M) AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M) AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I) No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–-Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–-midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 4:30–11:15. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–-Sat. 5:30–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–-Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 4–midnight. **(I-M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conifit of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5–7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: dinner box special, Japanese style fried flounder, beef yaki-iku. Res. nec. L Mon.–Sat. 12:30–2:30. D daily 5–11. Pre-theatre D 5–7. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Live music Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

THE DOWNTOWN WATERFRONT is the place to be during the week-long series of special events officially opening the **World Financial Center** at Battery Park City. (See Revels and Causes below for a couple of major ones at the new Winter Garden.) Festivities get under way 10/12, and on that day (just as a sampler), you can hear a variety of classical and pop music, 8–9 a.m. at the North Bridge South Gatehouse, again at 12:30 at 2 WFC (225 Liberty St.), and at 5, back at North Bridge; all day, 9–5, you're likely to encounter Alice Farley & Company and its "Costumed Characters" dancing and miming in their offbeat, site-choreographed style. More highlights: 10/13, noon–2, Skitch Henderson and our own New York Pops; "The New Urban Landscape" exhibition at 2 WFC, 11–6, 10/14–16; 10/15, 11–3 in the Plaza, a take-your-own picnic with jazz accompaniment; 10/15 in the Winter Garden, a free evening with Cab Calloway, his Hi-De-Ho Orchestra, Kid Creole and the Coconuts (doors open at 7:30, and it's first come, first served); 10/16, a fair for the youngsters, in the Winter Garden Courtyard 11–3; also Sun., at 6 in the Plaza, Act I of *The Warrior Ant*; and, of course, fireworks will bring the week to a wow windup. Oh yes, there's a hotline for late details: 945-0505.

CALENDAR NOTES include the **Garden Club of America Flower Show,** 10/11–14 at the Citicorp Center Atrium, 53rd St. and Lexington Ave. There'll be floral displays, of course, and mini-classes in flower arranging, living wreaths, and other related subjects and skills . . . A pair of community do-it-yourself tours to see how other people live and work: The annual **Long Island City Open Studios** in Queens is a two-day event, 10/16 and 23, noon–6, in five studio complexes housing 50 sculptors, painters, and other working artists. You can pick up a detailed who-and-where map-list at any of the five buildings; for recorded directions: 718-784-2935 . . . **Artists of Sunset Park** will open their Brooklyn homes for the annual house tour of the Sunset Park Restoration Committee. Date is 10/16, 1–5, and you can visit painters, a sculptor, and a photographer. Begin at St. Jacobi's Church, 54th St. and Fourth Ave., for music and refreshments; cost is $7, tickets available there from 12:30.

MORE FESTIVALS AND FAIRS on the scene: The outdoor season hasn't ended for us yet, and there's a street festival this weekend, **Second Avenue's Autumn Jubilee,** 10/16, 14th–34th Sts., 11–6 (rain date 10/23). The Bellevue South Community Association is host, and besides enjoying such constants of the block-party crowd as eating and shopping, you can see the East End Hockey Association demonstrate roller-hockey moves (14th–15th) and play a full exhibition game, pick up information on fitness, health, running, buy a raffle ticket for a convertible, hear and see a variety of entertainers. Proceeds help to maintain a community park that neighborhood people literally won in a battle with "municipal bureaucracy" . . . The weekend's **Street Games Festival at South Street Seaport** is an annual funfest for everybody, kids of all ages. Noon to 5, both Sat. and Sun., at John St./Burling Slip, you can watch and take part in a three-century range of city-style diversions like penny-pitching and hoop-rolling, led and interpreted by Museum experts. Free with Museum admission . . . There's a family-oriented **health fair at the YM&YWHA** of Washington Heights and Inwood, 54 Nagle Ave., on 10/12 and 13, 10:30–3:30: screenings, eye and ear testing, flu shots, and more. Free . . . On Staten Island, a bit of harvest-time nostalgia: **Old Home Day at Richmondtown Restoration,** 10/16, 10–5. As you meander through the restored village at 441 Clarke Ave. (718-351-1617), watch (and talk with) a basketmaker, a blacksmith, a potter, a tinsmith, spinners, weavers, and others as they demonstrate their old-time crafts; sample brick-oven-baked bread with hand-churned butter, along with hearth-cooked soups and just-pressed cider. There'll be children's fun, too, and kids can jump into a pile of hay or learn how to make a sachet. Adults, $5; $3 students, seniors over 62, children 3–18; family admission, $12. . . . In Brooklyn: a **Fall Festival at Newkirk Plaza,** a "mini-mall" in Flatbush at Newkirk Ave. Date is 10/15, rain date 10/22, noon–7. The Merchants Association is host, and there will be special store sales as well as vendors' booths and entertainment . . . A "first" for the **Queens Botanical Garden: a Family Harvest Festival,** 10/16, 11–5 (rain date 10/25—would it rain in a botanical garden?). Address is 43-50 Main St., Flushing (718-886-3800), and you can watch the experts dry flowers and herbs, browse/buy a variety of cards and bookmarks, honey, pumpkins, apples, and of course plants.There'll be a show/sale by local craftspeople and artists; children's activity; entertainment by music and dance groups. Free admission.

REVELS AND CAUSES—A variety of performances by some top entertainers headline some benefits just ahead. The **Village Nursing Home** celebration is tagged "Our Town: Living in a Caring Community" and honors Martha Graham and Congressman Ted Weiss 10/16, beginning with a reception and dinner and following with a performance at the Eugene O'Neill. Among the names on the evening roster: Gloria Steinem, Dr. Mathilde Krim, B.D. Wong, Harvey Fierstein, Judith Kaye, and Dick Cavett. Tickets (431-7262): $300, $500 for the evening; $100 performance alone . . . Two concerts of note: For the **Jamaican Relief Fund,** Ancient Vibrations, a Jamaican group, along with Kimati Dinizulu and His Kotoko Society, with musicians from Caribbean and African nations and the U.S. 10/15 at 8, Washington Square Church, 135 W. 4th St. (206-1050); $12 . . . **Bailey House,** sponsored by the AIDS Resource Center and the first group residence in the city for homeless men and women with AIDS, will benefit from a concert by the mezzo-soprano Kimberly Hughes, with pianists Paul Haymond and David Hughes; 10/16 at 3, College Hall at the College of Staten Island (718-390-7992); $7–$50 . . . Two large-scale evenings to help open the World Financial Center (see opening item above), both in the Winter Garden. **Stop Cancer,** created by Armand Hammer, will be saluted 10/12, with a program that includes cocktails, dinner, dancing, and a concert that stars Isaac Stern, Andre-Michel Schub, Galina Vishnevskaya, Sherill Milnes, Mstislav Rostropovich, and the Philadelphia Orchestra, and Merv Griffin as emcee. The Modern Jazz Quartet will be there, and so will Vince Giordano's Nighthawks. Tickets, $1500 and $2500 (586-4444) . . . The **World Wildlife Fund/Tropical Rainforest** evening is 10/13, opening with a reception and exhibtion, then a champagne-dessert and performances by Phoebe Snow, Nell Carter and her fellow cast members from *Ain't Misbehavin'*, Grace Jones, and many more. This one's $150–$200 a ticket (431-6850) . . . A "Caribbean Carnivale" at the Grand Hyatt 10/12 is for the **Young Adult Institute,** which cares for mentally retarded and developmentally disabled children and adults. Dinner, carnival games, casino play, limbo dancers, and a steel band, too; $250 a ticket (563-7474, ext. 138).

TOURS

CHELSEA VISITING NEIGHBORS—10/15 at 2: **The Original Tin Pan Alley.** Meet by the statue of William Seward in Madison Square Park, 23rd St. and Fifth Ave. . . . 10/16 at 2: **Bawdy, Historic Chelsea.** Meet on S.W. corner of 24th St. and Sixth Ave. $7 (929-0811).

FRIENDS OF THE PARKS—Annual walk in Prospect Park with the Friends' Bill Novak. 10/16 at 1:45, meet him at Litchfield Villa, P.P.W. and 5th St. He'll show you a newly planted American beech tree, Breeze Hill, the recently restored Oriental Pavilion, the Vale of Cashmere, other favorite places. $1 (473-6283).

THE NEW YORK HISTORICAL SOCIETY—(873-3400). 10/16 at 2. Meet in front of the Woolworth Building, on the west side of Broadway between Park Place and Barclay St., for "Lower Manhattan: Arbitrage and Architecture." Learn past and modern architectural history as it was made in the Wall St. area. $10.

GREENWICH VILLAGE—A "Historywalk" with Joyce Gold: 10/16 at noon, meet under the arch in Washington Square Park for a tour focusing on the history of the Village through its architecture, street names, and graveyards. $8 (242-5762).

MUSEUM OF THE CITY OF NEW YORK—10/16, just before 11 a.m., meet at the front gate of the Dakota, at C.P.W. and 72nd St., for "The Upper West Side." Tour will explore the history of housing in this area, which began to blossom in the nineteenth century. Rain or shine, a four-hour tour that includes a stop for lunch (buy your own). $10 (534-1672).

NEW YORK WALK-ABOUT—10/16 at 11 and 2, **Fulton to South Street Seaport, The Past Preserved.** Tour departs from Broadway and Fulton St. on side facing St. Paul's Chapel. 10/16 at 11 and 2, **Lower East Side, Home of the Immigrants.** Tour departs from the S.W. corner of Chrystie and Grand Sts. Call for information: 212-582-2015 (weekdays) or 834-5388 (evenings, weekends).

ADVENTURE ON A SHOESTRING—10/15 at 3, Greenwich village's Washington Square neighborhood, its literary and historical landmarks. Call for meeting place (265-2663). $5.

THE MUNICIPAL ART SOCIETY—10/15 at 1: 42nd Street, beginning at Times Square and ending at the UN Esplanade, focusing on figural spaces inside and outside some of the important structures on the route. $12 (reserve); 935-3960.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All these 10/16: 1–4, Inside AT&T and a walk in Midtown; $10. 11–3, the Upper West Side; $10. 11–3:30, Jewish Williamsburg; $15. 10–2, Morningside Heights, "New York's Acropolis." 1–4, Wall Street, "the great crashes"; $10.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 10/16 at 8:45 a.m.: "Two-Boro Moveable Feast," in Queens and Brooklyn; about 30 miles. Meet at the Maine Monument at the N.E. corner of Columbus Circle (59th St. and C.P.W.; (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. Buy your own food.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/ 15, 1–3:30: Loews Kings Theater, "Flatbush Movie Days." Meet at RKO Kenmore Theater, Church and Flatbush Aves., Brooklyn, and take a flashlight. Charles Sinclair, a certified movie fan, is the leader; $4, seniors and children $2 (718-788-8549).

BROOKLYN HISTORICAL SOCIETY—10/15 at 1, a Brooklyn-Queens-boundary walk, with a stop at the 18th-century Van der Ende-Onderdonck Farmhouse. Meet at the Cypress Hills subway stop on the J line, Jamaica Ave. between Crescent and Hemlock, Brooklyn; $3.

SPORTS

FOOTBALL—**Giants,** Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 10/16 at 1: vs. Detroit. $21 . . . **Jets,** Giants Stadium, E. Rutherford, New Jersey (212-421-6600). 10/17 at 9: vs. Buffalo. $20.

HOCKEY—**Rangers,** Madison Square Garden (563-

8000). 10/12 at 7:30: vs. Hartford; 10/16 at 7:30: vs. Vancouver; 10/19 at 7:30: vs. Washington. $11–$30. **Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 10/15 at 7:05: vs. Montreal; 10/18 at 8:05: vs. Vancouver. $10–$28 . . . **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 10/14 at 7:45: vs. Montreal. $12–$20.

STEPS—Marathon Training Long Run, 10/16 at 9:30 a.m. Runners of all ages and paces are invited to participate in this warm-up to the Marathon, which begins and ends at 90th St. & Fifth Ave. NYRRC, 860-4455. Free.

BASKETBALL—Madison Square Garden (563-8000). Pre-season: 10/14 at 6: Charlotte Hornets vs. New Jersey; 10/14 at 8:30: Knicks vs. Cleveland. $10–$25.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time at 1. $2.50, Grandstand; $5, Clubhouse. Featured: 10/15, Champagne; 10/15, Frizette; 10/16, Beldame (WFA). COMPILED BY EDNA LAROCHE

CHILDREN

LITTLE ORCHESTRA SOCIETY—Lolli-Pops Concert, 10/15 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Library and Museum of the Performing Arts, Amsterdam Ave. at 65th St.; 10/16 at 1:30 and 2:45, Katie Murphy Auditorium, Pomerantz Center Fashion Institute of Technology, 27th St. and Seventh Ave. Among the selections: *The Kitchen Symphony; Valley Forge; Dance of the Sugar Plum.* Ages 3–5. For information, 704-2100. $20.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

STORY HOURS IN FRENCH—Picture books will be read for children ages 3–5. 10/14 at 4. French Institute/Alliance Francaise Library, 22 E. 60th St. (355-6100 ext. 215). $1.

FUNZAPOPPIN MAGIC SHOW—Michael Taubenslag Productions. 10/16 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50, reserve.

ALL CHILDREN PLAY—A family workshop for all children, ages 5–12, including those with mental or physical disabilities. Non-competitive games such as Partner Relays and Balloon Tennis will be played. 10/15 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Free with Museum admission.

STORY SOUP—A collection of short books in a musical stage adaptation. 10/16 at 1 and 3. Third Street Music School Settlement, 235 E. 11th St. (777-3240). $2.50; adults $5. Reserve.

FILMS—The Picture Train, an eight-week Asian/American series for children ages 4–12. 10/12 at 4; 10/15 at 2:30: *Gerald McBoing Boing; Cornelius; Swimmy; Isabella and the Magic Brush; Sound of Sunshine, Sound of Rain.* Through 11/26. Chatham Square Branch of the Public Library, 33 E. Broadway. Free. . . . **Water, Water Everywhere,** a series of rarely seen films for ages 2–8. 10/15 at 11 a.m.: *Time of Wonder; The Golden Fish; How the Frog's Eye Sees.* Collective for Living Cinema, 41 White St. (925-2111). $1; adults, $2.

BOOKS OF WONDER—A William Joyce exhibit featuring artwork from many of his picturebooks. Through 10/20. Free. . . . Robin McKinley will read from her latest novel *The Outlaws of Sherwood.* 10/13 at 6:30. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free.

PUPPET PLAYHOUSE—*A Day in the Life of Doodles.* A circus performer and his friend. 10/15, 16, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (879-3316). $3, reserve.

SATURDAY CHILDREN'S THEATRE—Live entertainment for ages 4 and up. 10/15 at 11 a.m. and 1: *Clowning Around.* Olaf and Flipper will tell stories and do pantomime. Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. through 11/19, at 1 and 3:30; Sun. 11/20 at 3:30 only. Hartly House Theatre, 413 W. 46th St. (666-1716). $5, reserve.

PETER AND THE WOLF/THE FROG PRINCE—The famous fairy tales are told with life-sized marionettes and are accompanied by music. Every Sun. at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). Children, $3.75; adults, $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/15, 1–2:30: Dig, Plant, Cover. Plant bulbs with the Royal Gardener. Free, reserve . . . **The Dairy:** 64th St., mid-Park (397-3165). 10/16, 1:30–3. *Behind this Mask...* Make your own Halloween mask. Free, reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 10/12, 19 at 10:30 a.m.: Storytelling for ages 3–5 with Getchie Argetsinger. **Yorkville** branch, 222 E. 79th St. (744-5824). 10/11 at 3:30: Batik workshop with Astrith Deyrup. **St. Agnes** branch, 444 Amsterdam Ave. (877-4380). 10/14 at 10:30 a.m.: Toddler Storytimes. Two-year-olds must be accompanied by an adult. Reserve. **96th St.** branch, 112 E. 96th St. (289-0908). 10/11 at 10:30 a.m.: Storytelling with Getchie Argetsinger. **Riverside** branch, 190 Amsterdam Ave. (877-9186). 10/13 at 4: *The Tiger and the Rabbit,* Caribbean folktale with Spanish songs. **Aguilar** branch, 174 E. 110th St. (534-2930). 10/14 at 4: Origami program. Make projects by folding paper. **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290). 10/14 at 3:30: Storytelling with Getchie Artgetsinger. **67th St.** branch, 328 E. 67th St. (734-1717). 10/17 at 3:30: *Songs Say So Much,* for ages 4–8. **96th St.** branch, 112 E. 96th St. (289-0908). Folktales by **Stratford on Hudson,** with drama, mime, and music. 10/17 at 4: **Chatham Square** branch, 33 E. Broadway; 10/18 at 4: **Hamilton Fish Park** branch, 415 E. Houston St.; 10/19 at 4: **Washington Heights** branch, 1000 St. Nicholas Ave.; 10/20 at 4: **Columbus** branch, 742 Tenth Ave.; 10/21 at 4: **Ottendorfer** branch, 135 Second Ave.; 10/24 at 4: **Muhlenberg** branch, 209 W. 23rd St.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 10/15, 16 at 1 and 3: False Face Masks. Make masks in the Iroquois tradition. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2. Museum will be closed from 10/17–10/31 for renovation.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, 3:30, and 4:30: Behold Hawaii and Dance of Life, the culture of Indonesia. $3.50; $1.75, children (per film); double features shown Fri. and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). Every hour on the weekends, 10 a.m.–5, children's activities. Free with Museum admission. Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

NEW YORK BOTANICAL GARDEN—Southern Blvd. and 200th St. (220-8700), Bronx. Through 1991: "From Seeds to Cereal." Where cereal comes from and how it is grown. $2.50, adults; $1.25, children. Garden hours Tues.–Sun. 10 a.m.–4.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 232). Movies for young viewers and their families. 10/15 at 3: *The House of Wax.* $1; Adults, $3. Register, reserve.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 10/15 at 11; 10/16 at 1: *Shocking Conclusions.* Information about batteries, circuits, and watts. 10/15, 16 at 2 and 3: *Palace of Delights,* a program celebrating the Exploratorium, San Francisco's hands-on science center. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 10/12 at 3: Hand Talk. 10/13, 14 at 3:30: Skeleton Sketches. 10/15 at 1:30 and 3: Hand Jive. Sign Language Interpreted Storyteller. 10/16 at 1:30: Speaking Spirits. Hours daily except Tue. 2–5 p.m.; weekends and holidays 10 a.m.–5. Admission by donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). New Exhibit starting 10/15: *It's News To Me.* Designed for children ages 7–12, it explores the world of news. Hours: Wed.–Fri., 1–4; also, Sat.–Sun., holidays, 11 a.m.–5. $2. COMPILED BY EDNA LAROCHE

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 10/12: Joe Magnarelli Group. 10/13: Virginia Mayhew/Rebecca Franks Quartet. 10/14: Kiyoto Fujiwara Group. 10/15: Patricia Laing Qt. 10/16: Lenore Stein. 10/17: Blues Nite with Marty Roberts. 10/18: Steve Kenyon Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 10/12: Freddie Bryant Quintet. 10/13: Pete Yellin Quartet. 10/14, 15: Marion Cowings and Kim Shaw plus their Trio. 10/16: Frank Noviello and his Trio. 10/17: The Harper Brothers Quintet. 10/18: Kenny Werner Trio. Sets Mon.–Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 10/13: Jim Keller; Kim Lesley. 10/17: Ellie Sarty. 10/18: Wendy Wall. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/16: Sarah Vaughan. 10/17: Major Holley All-Stars. 10/18–23: Billy Eckstine. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/12: Marti Jones and Don Dixon; Parthenon Huxley. 10/13: The Mark Isham Band featuring Terry Bozzio, David Torn, Mick Karn, Kirt Wortman and David Golblatt. 10/14: Darlene Love. 10/15: Uncle Bonsai. 10/17: Kazumi Watanabe. 10/18: Jack Dejohnette; The Assad Brothers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/15: Pianist Joanne Brackeen with Cecil McBee on bass. 10/17–22: Guitarist Mundell Lowe with Ron Carter on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 10/12: The Jack Reilly Trio. 10/13: Russell George. 10/14: The Mike Ledonne Trio. 10/17: The Widespread Jazz Orchestra. 10/18: The Bob Kindred Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/16: Harry "Sweets" Edison with the Junior Mance Trio. 10/17: "Big" Nick Nicholas Quartet. 10/18–23: Jay McShann Quintet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/13: Comedy night with Sheryl Trugman, Norman Wong, Mona Perl, John Dougherty and Rose Fontanella. 10/15: Seamus Egan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/16: The Ron Carter Nonet. 10/17: Les Paul Trio. 10/18–23: Roy Haynes Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 10/12–16: Ralph Sutton; 10/17: Dick Hyman with Ruby Braf; 10/18–23: Carol Britto with Bucky Pizzarelli and Major Holley. Sets Mon.--Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/12, 13: David Leonhart. 10/14, 15: David Leonhart Duo. 10/16: Dave Berkman. 10/18: Greg Murphy. **Upstairs:** 10/14 at 8: "One Man Band" with James Lecesne; followed by Lori Merril at 10; and Tommy Koenig "The Living Experiment" at 11:45. 10/15 at 7:30: Marta Sanders; followed by Cabaret with Mark Veneis, Zora Rassmussen, Chance Langton and Mario Cantone at 9:30 and 11:30. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/12: Jay Leonhart Duo. 10/13: John Pizzarelli, Jr. with Gary Haase on bass and Bob Paterson on drums. 10/14: Metropolitan Bopera House. 10/15: Joe Locke Quartet. 10/17: Andy Tuck Duo. 10/18: Virg Dzurinko. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 10/14: Bob's Your Uncle. 10/15: Zen For Primates; Dan Kidney and the Pulsations. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/15: Pianist Russ Kasoff with Michael Moore on bass. 10/16, 17: Pianist Harry Connick, Jr. 10/18–22: Pianist Ted Rosenthal with Jay Leonhart on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/14, 15: Alex Chilton plus Peter Blegvad. 10/17, 24: Roy Nathanson, Curtis Fowlkes and the Jazz Passangers. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 10/13–15: Joe Locke, Victor Jones, Alex Foster, Ed Howard and Mitch Stein, Thu.–Sat. from 10. 10/20–22: Ken Werner Quartet. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/15: Singer/songwriter Paul Williams, Tue.–Sat. at 9 and 11. 10/19–11/12: Maureen McGovern. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 10/12: Jim Campagnolo, Victor Jones, Yossi Fine. 10/14, 15: Hilton Ruiz Ensemble. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Red Blazer Dixie Dance Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 10/13: Kix; Smashed Gladys; Beggars and Thieves. 10/14, 15: The Radiators. 10/18: Stray Cats; Lucky 7. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/12: Blake. 10/13: Greg Stier/Straight Up. 10/14: Robert Ross Band. 10/15: Paul Whistler and the Wheels. 10/16: The Worms. 10/17: War Babies with Mark Newman. 10/18: The Jeeks. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 10/16: Art Farmer Quintet featuring Clifford Jordon. 10/17: Gil Evans. 10/18–23: Kenny Barron Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/13–15: The Stylistics. 10/20–22: The Delfonics. Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/13–15: Helen Merrill. **Terrace:** Through 10/16, 18–23: Pianist Bobby Dorough with Bill Takas on bass. 10/17: Gail Wynters with pianist Roger Kellaway and Jay Leonhart on bass. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m.**Comedy Stop at the Top** (982-9292). 10/14, 15: Noo Yawk Tawk - improvisational comedy troup; Richmond Sheppard. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/16: Pianist Dorothy Donegan with Dave Jackson on bass and Ray Mosca on drums. 10/17: Mel Lewis and the Jazz Orchestra. 10/18–23: Drummer Tony Williams with Bill Pierce, Wallace Roney, Mulgrew Miller and Bob Hurst. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 10/12, 13: Arthur Blythe Quartet with Kelvyn Bell, Bob Stewart, Bobby Battle. 10/14: Billy Drewes and Joan Johnson Drewes. 10/15: "Big Food" with Bill Bickford, Kim Clarke and Bruce Ditmas. 10/16: Lindsey Horner Quartet. 10/17: Bobby Sanabria and Ascension. 10/18: Grupo Amigos. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 10/13–16: The Pazant Brothers. 10/17: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 10/18: John Bunch Quartet. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/15: Pianist John Campbell with Jay Anderson on bass. 10/16: Guitarist Gene Bertoncini with Michael Moore on bass. 10/17–22: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/12: Frankie and the Premiers; Young Neal and the Vipers. 10/13: Gene Clark and the Eddy Lawrence Band. 10/14: Commander Cody. 10/15: Robert Gordon and Poppin the Blues. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 10/13: The Hudson River Rats. 10/14: Jo-El Sonier; The Wagoneers. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 10/12–16: Political humorist Will Durst.10/17at 8:30: Citymeals-on-Wheels Benefit hosted by Hank Gallo featuring Carol Leifer, Will Durst, Paul Provenza. 10/18, 19: Comedian Bob Nelson. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

OMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

ANGERFIELD'S—1118 First Ave. (593-1650). Through 10/16: Gary De Lena, Scott Bruce, Sam Greenfield, Peter Fogel, Mike Eagan, and Danny Curtis. 10/17–23: Steve Rizzo, Glenn Farrington, Al Romero, Mike Dean, Mike Eagan, and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

IONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

IOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/12: Comedian Terry Day and magician Imam. 10/13: Terry Day and magician Torkova. 10/14, 15: Comedian Vincent Gerardi and magician Eric DeCamps. 10/18: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

TAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/16: Thom Curley, Sue Kolinsky, Eric Kornfeld, and Steve Skrovan. 10/18–23: Mark Beres, Eddie Brill, Bill Scheft, Jeff Stillson. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

HEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

MMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 11/5: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8–3 a.m. **AE, CB, DC.**

IAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

OMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

OSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/12, 13: Eddie Palmieri and Mario Rivera. 10/14: Tabou Combo. 10/15: Loremil Machado and Sarava. 10/18–20: Astrud Gilberto. **AE, CB, DC, MC, V.**

CABARET

HE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 10/15, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: The Master/Mistress of Disguise Charles Pierce in his Farewell Cabaret Engagement. **AE, MC, V.**

UPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 10/16: Marienn Meringolo; Jenny Seham. 10/17, 18: Rough Theatre; The Radio Show - comedy revue. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

IGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/12: Michael McQuary: Mr. Ruby Rims. 10/13: Sally Mayes; Michael McAssey. 10/14: Jamie DeRoy; Nancy Timpanaro. 10/15: Heather Macrae; Lois Sage. 10/16: RSVP. 10/17: Miss Lurain Penny and Friend; RSVP. 10/18: Greta; Mara Getz. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/12: David Vaughn and Al Carmines. 10/13: Bob Stewart with Buddy Barnes. 10/14: Barbara Lea with Wes McAffe. 10/15: Judy Kreston and David Lahm. 10/17: Molly Scates with Colin Romoff. 10/18: Margaret Avery with the Dean Burris Trio. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 10/12, 19 at 9: Singer Diane Grosjean. 10/13 at 9: Singer Rita Murray; Singer Benji at 11. 10/14 at 9: Singer Steve Goldring. 10/15 at 9: Comedienne Gail Lawrence. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** 10/19–11/12: Andrea Marcovicci sings *Love Songs From the Theatre*, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 10/29: Singer-pianist Ronny Whyte, Tue.–Sat. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 11/19: Jazz-pianist Larry Vuckovich, Mon.–Sat. 5–9, followed by the Helcio Milito Trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.–Sat., 7:30–11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 10, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through October: Pianist Rich Siegel with Bob Renino on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 10/12: Satin Dolls. 10/13: Fast Food. 10/14: Evan Matthews. 10/15: Linda Indian with pianist Sam Blake. 10/16: Ken Phillips and Matt Ward. 10/18: Arthur Kirson with pianist Jon Delfin. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/12: Deb Armelino. 10/14: *Life Is Not Like The Movies* - revue. 10/15: Call Me Ethel. 10/16: Annie Dinerman; Tony Vellela. 10/17: Michael Wolff; Shalit & Freeman. 10/18: Michelle Britton; People with Aids Theater Workshop. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with "Jazznight" featuring Olivia Ward, 10/12, 13 from 10 to 1 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat., Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Richard Currier plays every Tue.–Fri. from 9–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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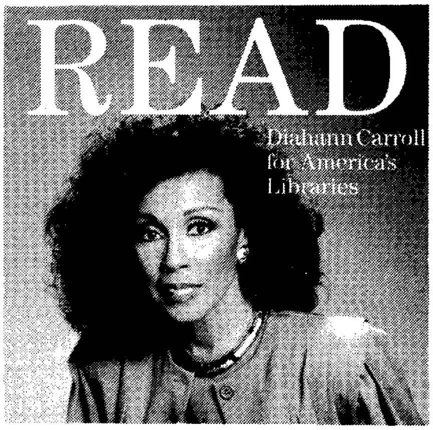

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Oct. 12

3:00/WNCN—Janacek: *Sinfonietta;* **Bach:** Sonata for Viola da Gamba and Harpsichord No. 2 in D.

WNYC—Barber: Excursions for Piano; **Saeverud:** Sym. No. 9, Op. 45.

3:04/WQXR-AM/FM—Prokofiev: "Lieutenant Kije" Suite.

4:00/WNCN—Enesco: Roumanian Rhapsody in A; **Handel:** Sonata for Flute and Continuo in e, Op. 1, No. 1.

4:04/WQXR-AM/FM—Poulenc: Sonata for Flute and Orch.; **Chopin:** Polonaise No. 7, "Fantaisie Polonaise"; **Pergolesi:** Cto. No. 3 in A.

7:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Gade:** Novelettes for Violin, Cello, and Piano, Op. 29.

WNYC—The Los Angeles Philharmonic. Kurt Sanderling, conductor. **Haydn:** Sym. No. 82, "The Bear"; **Shostakovich:** Sym. No. 15.

8:00/WQXR-AM/FM—Vaughan Williams: Sym. No. 2, "London."

9:00/WNCN—R. Strauss: *Also Sprach Zarathustra*, Op. 30; **Wolf:** Italian Serenade in G.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Oct. 13

3:00/WNYC—Handel: *Royal Fireworks Music;* **Melii:** *Capriccio for the Emperor Mattias.*

WNYC—Honegger: Concertino for Piano and Orch.; **Fuchs:** Piano Qt., Op. 75.

WQXR-AM/FM—Grieg: Piano Cto. in a.

4:00/WNCN—Sibelius: *Kuolema:* Op. 44, "Valse Triste"; **Verdi:** *La Traviata:* Prelude to Act III.

4:04/WQXR-AM/FM—Mozart: Qnt. in E-Flat for Horn and Strings; **Rossini:** Sonata No. 1 in G for String Orch.; **Bizet:** *Jeux d'Enfants.*

5:00/WNCN—Kreisler: *Liebesfreud;* **Geminiani:** Cto. Grosso in d, Op. 3, No. 4.

7:00/WNYC—"Chamber Music Society of Lincoln Center." **Ibert:** Entr'acte; **Beaser:** *Mountain Songs;* **Boccherini:** Qnt. for Guitar and Strings in e; **Schubert:** Piano Trio No. 2 in E-Flat, Op. 100.

8:00/WQXR-AM/FM—Czerny: *Andante e Polacca*; **Handel:** Cto. for Treble Recorder, Strings, and Continuo in B-Flat.

8:05/WQXR-AM/FM—Mozart: Clarinet Cto. in A; **Tchaikovsky:** *Romeo and Juliet:* "Fantasy" Ov.

9:00/WNCN—Grieg: Cto. for Piano in a, Op. 16; **Avison:** Cto. Grosso No. 7 in g.

Fri., Oct. 14

3:00/WNCN—Sinding: Cto. for Violin No. 1 in a, Op. 45; **Debussy:** Sonata for Flute, Viola, and Harp.

WNYC—Hindemith: Sym. in E-Flat; **Perle:** Serenade No. 3 for Piano and Chamber Orch.

WQXR-AM/FM—Mozart: Violin Cto. No. 2.

4:00/WNCN—Ravel: *Pavane pour une infante défunte;* **Dvorak:** Slavonic Dance in D, Op. 46.

4:04/WQXR-AM/FM—Tchaikovsky: *Capriccio Italien;* **Chopin:** Preludes, Op. 28, Nos. 10–16; **Bach:** Cto. in a for 4 Claviers and Orch.

5:00/WNCN—Verdi: *Aida:* "Grand March"; **Galuppi:** Cto. a quattro No. 2 in G.

6:00/WNCN—Marais: Sonata in d; **Boccherini:** Qt. in G, Op. 44, No. 4.

7:00/WNYC—The Los Angles Philharmonic. Andre Previn, conductor. **R. Strauss:** *Don Quixote.*

8:05/WQXR-AM/FM—Telemann: *Water Music;* **Rachmaninoff:** Rhapsody on the Theme of Paganini.

9:00/WNCN—Beethoven: Sonata for Violin and Piano No. 9 in A, Op. 47, "Kreutzer."

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Michael Tilson Thomas, conductor. **Stravinsky:** Symphonies of Wind Instruments; *Apollo;* **Tchaikovsky:** "Manfred" Sym.

Sat., Oct. 15

10:00 a.m./WNCN—Schubert: *Magic Harp:* Ov.; **Locatelli:** Sonata for Flute No. 10 in G.

WNYC—Haydn: Sym. No. 93; **Mozart:** Piano Cto. No. 20.

10:04 a.m./WQXR-AM/FM—Bartok: "Dance" Suite; **Chopin:** Preludes, Op. 28.

11:00 a.m./WNCN—Saint-Saëns: *Carnival of the Animals;* **Haydn:** Qt. in D, Op. 64, No. 5, "Lark."

11:04 a.m/WQXR-AM/FM—Dvorak: Slavonic Dances, Nos. 1, 3, 10, and 15; **Satie:** *Trio Gymnopedies;* **Handel:** Cto. No. 2 in F for 2 Winds and Strings.

11:05 a.m./WNYC—Beethoven: *Missa Solemnis.*

12:00/WNCN—Tchaikovsky: *Capriccio Italien*, Op. 45; **Gianneo:** Suite Argentine for Mandolin and Chamber Orch.

12:04/WQXR-AM/FM—Ibert: Flute Cto.

12:05/WNYC—Walton: *The Wise Virgins:* "Ballet Suite"; **Vaughan Williams:** Sym. No. 3.

1:00/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Offenbach:** *La Belle Hélène* (Norman, Aler, Burles, Orch. of the Capitol of Toulouse/Plasson).

3:00/WNCN—Ibert: Escales; **Turina:** Rapsodia Sinfonica.

4:00/WQXR-AM/FM—Bazzini: *Dance of the Goblins,* Op. 25; **Satie:** *Choses Vues à Droite et à Gauche.*

5:00/WNCN—Khatchaturian: *Masquerade:* "Waltz"; **Heinchen:** Cto. for 4 Recorders and Strings.

6:00/WNCN—Wagner: *Die Walküre:* "Ride of the Valkyries"; **Grieg:** *Peer Gynt:* "At the Wedding."

7:00/WNCN—Verdi: *Attila:* Ov.; **Telemann:** Cto. for Viola in G.

8:00/WNCN—Dohnanyi: Serenade for Viola, Violin, and Cello, Op. 10; **Mozart:** Sonata for Piano No. 15 in C.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Michael Stern, conductor; violinist Yo-Yo Ma. **Mozart:** Sym. No. 28; **Elgar:** Cello Cto.; **Stravinsky:** *The Fairy Kiss;* **Tchaikovsky:** *Romeo and Juliet:* Ov.

Sun., Oct. 16

10:00 a.m./WNCN—"Classic Guitar." **Arnold:** Cto. for Guitar, Op. 67; **Granados:** *Valses Poeticos.*

WNYC—Mozart: String Qt. No. 7.

10:04 a.m./WQXR-AM/FM—Sibelius: Sym. No. 5; **Ravel:** *Gaspard de la Nuit.*

11:00 a.m./WNCN—Delius: Cto. for Piano in c; **Debussy:** *En blanc et noir.*

12:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre;* **Haydn:** Sym. No. 83 in g, "Hen."

1:00/WNCN—Chicago Symphony Orchestra. Kurt Masur, conductor. **Britten:** "Simple" Sym., Op. 4; **Haydn:** Sym. No. 85 in B-Flat, "The Queen"; **Shostakovich:** Sym. No. 5, Op. 47.

WNYC—"The Opera Box."

WQXR-AM/FM—Mussorgsky: *Pictures at an Exhibition.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Itzhak Perlman. **Zwilich:** *Symbolon;* **Bartok:** Violin Cto. No. 2; **Stravinsky:** *The Rite of Spring.*

4:00/WNCN—Glinka: *Russlan and Ludmila;* **Dvorak:** *Festival March.*

5:00/WQXR-AM/FM—Sarasate: *Carmen:* "Fantasy," Op. 25.

6:00/WNCN—Brahms: "Academic Festival" Ov.; **Debussy:** Preludes.

7:00/WNCN—Delibes: *Coppelia:* "Ballet Suite"; **Telemann:** Cto. for 2 Recorders, Strings, and Continuo in a.

8:00/WNCN—Liszt: Hungarian Rhapsody No. 5 in e; **Wolf:** Intermezzo.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Bellini:** *Norma* (Sutherland, Pavarotti, Caballé, National Opera Orch./Bonynge).

Mon., Oct. 17

3:00/WNCN—Wagner: *Tristan and Isolde:* "Prelude" and "Liebestod."

WNYC—Beethoven: String Qt. No. 7, Op. 59, No. 1; **Albeniz:** *Iberia.*

WQXR-AM/FM—Bach: Suite No. 1.

4:00/WNCN—Beethoven: *Für Elise:* **Delibes:** *Lakmé:* "Scène et légende de la fille du paria."

4:04/WQXR-AM/FM—Granados: Spanish Dances, Nos. 2, 4, and 5; **Mozart:** Three Marches; **Dvorak:** *Scherzo Capriccioso.*

6:00/WNCN—Holst: *Planets,* Op. 32; **J. Stamitz:** Ov. No. 9 in G.

7:00/WNCN—Tchaikovsky: *Swan Lake:* Op. 20; **J. C. Bach:** Oboe Qt. in B-Flat.

WNYC—National Symphony Orchestra. Mstislav Rostropovich, conductor. **Beethoven:** *Egmont:* Ov.; **Sibelius:** Sym. No. 3.

8:05/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; violinist Gidon Kremer. **Mussorgsky:** *Khovanshchina:* Prelude; **Gubaidulna:** *Offertorium:* Cto. for Violin and Orch.; **Mussorgsky/Ravel:** *Pictures at an Exhibition.*

9:00/WNCN—Handel: *Water Music:* Suite; **Beethoven:** Sonata for Piano No. 10 in G, Op. 14, No. 2.

Tue., Oct. 18

3:00/WNCN—Grieg: "Holberg" Suite; **Stravinsky:** Suite "Italienne."

WNYC—Hanson: Trumpet Cto.; **Haydn:** Sym. No. 31, "Hornsignal."

WQXR-AM/FM—Chopin: Piano Cto. No. 2.

4:04/WQXR-AM/FM—Prokofiev: "Classical" Sym.; **Vivaldi:** Trio for Violin, Lute, and Continuo in C **Offenbach:** *Orpheus in the Underworld.*

5:00/WNCN—Tchaikovsky: *Valse-Scherzo,* Op. 34; **Albinoni:** Cto. a 5 in C, Op. 9, No. 9.

6:00/WNCN—Hande Sarabande in d; **Chopin:** Scherzo No. 3 in c-Sharp Op. 39.

7:00/WNCN—Hindemith: Cto. for Clarinet and Orch.; **Goldmark:** "Sa Kuntala Ov., Op. 13.

WNYC—"Mostly Mozart." Gerard Schwartz, conductor; pianist Garrick Ohlsson. **Mozart:** Music for Basse Horns; Qnt. for Piano an Winds in E-Flat; *Die Entfuhring aus den Serail:* "Harmoniemusick."

8:05/WQXR-AM/FM—Beethoven: Violin Cto. in D.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35; **Chopin:** Waltz in c-Sharp, Op. 64, No. 2.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor; cellist Yo-Yo Ma. **Beethoven:** *Creatures of Prometheus:* Ov.; **Dvorak:** Cello Cto in b; **Schumann:** Sym. No. 4.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

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Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *New Jersey Network News* (except Mon.)
Mon.: *Currents*
H Thu.: **Movie:** *The Worst Witch*
M Thu.: **Movie:** *Hard Traveling*
Fri.: **Movie:** *Kill the Vampire*
Mon.: **Movie:** *Miss Grant Takes Richmond*
Tue.: **Movie:** *Pennies From Heaven*
S Mon.: **Movie:** *The Turning Point*

6:15 a.m.
H Tue.: *The Story of Fifteen Boys*

6:30 a.m.
2 4 News
5 9 *Popeye*
11 *Tom and Jerry*
13 *MacNeil/Lehrer* (except Mon.)
Mon.: *Growing a Business*
H Fri.: *Clay Feet*
Mon.: *Lights! Action! Africa!*
S Fri.: **Movie:** *Moonlight*

6:40 a.m.
H Wed.: *A Desperate Exit*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Fri.: *Kids on Kids on Kids*
M Wed.: **Movie:** *Dangerous Moves*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri., Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
M Fri.: *The Max Movie Show*
Mon.: **Movie:** *Ice Castles*
Tue.: **Movie:** *Welcome to Eighteen*
S Tue.: *Eric Clapton & Friends*

8:00 a.m.
9 *Gumby*
11 *G.I. Joe*
21 *Sesame Street*
H Wed.: **Movie:** *The Diary of Anne Frank*
Thu.: **Movie:** *The Wraith*
Fri.: **Movie:** *Guilty Conscience*
Mon.: **Movie:** *The Princess Bride*
Tue.: **Movie:** *The Annihilator*
M Thu.: **Movie:** *Here Comes Mr. Jordan*
Fri.: **Movie:** *Jules Verne's Mysterious Island*
S Wed.: **Movie:** *Barnum*
Thu.: **Movie:** *Allan Quatermain and the Lost City of Gold*
Fri.: **Movie:** *Adventures in Babysitting*
Mon.: **Movie:** *Dancers*
Tue.: *Hail! Hail! Rock 'N Roll*

8:30 a.m.
9 *My Little Pony*
11 *Bionic Six*
13 *Mister Rogers*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 *Family Medical Center*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional School Service* (concludes at 3)
31 *Body Pulse*
M Wed.: **Movie:** *My Fair Lady*
Tue.: **Movie:** *The Shadow Riders*

9:30 a.m.
2 *The Judge*
5 *Divorce Court*
9 *I Dream of Jeannie*
11 *Fantasy Island*
31 *Body Electric*
H Thu.: **Movie:** *To Catch a King*
Fri.: **Movie:** *The Dresser*
M Thu.: **Movie:** *Bang the Drum Slowly*
Mon.: **Movie:** *Lethal*

9:45 a.m.
H Tue.: **Movie:** *Lovesick*
M Fri.: **Movie:** *The Long Hot Summer*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Hour Magazine*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Rhoda*
13 Wed.: *Campaign: The Politics of Prosperity*
Thu.: *Time to Care*
Fri.: *Evening at the Pops*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! Cause Celebre*
31 Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Wed.: **Movie:** *The Turning Point*
Mon.: **Movie:** *Mussolini: The Decline and Fall of Il Duce (Part 1)*
S Wed.: **Movie:** *Please Don't Eat the Daisies*
Thu.: **Movie:** *The Great Train Robbery*
Fri.: **Movie:** *Kismet*
Mon.: **Movie:** *Ryan's Daughter*
Tue.: **Movie:** *The Rat Race*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 Wed.: **Movie:** *Banacek: Now You See Me Now You Don't*
Thu.: **Movie:** *McMillan: Husbands, Wives, and Killers*
11 *Alice*
13 Thu.: *Mark Russell Looks at Campaign '80*
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Fri.: **Movie:** *McCloud: Park Avenue Adventure*
Mon.: **Movie:** *Banacek: Rocket to Oblivion*
Tue.: **Movie:** *McMillan: Death Is a Seven Point Favorite*
7 *Growing Pains*
11 *Eight is Enough*
13 *Bill Moyers' World of Ideas*
21 *3-2-1 Contact*
31 *Bill Moyers' World of Ideas*
M Mon.: **Movie:** *The Two-Headed Spy*
Tue.: **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
13 *Learn to Read*
31 *New York City Votes*
H Thu.: **Movie:** *Hannah and Her Sisters*
Fri.: *Atlantic Records 40th Anniversary: Part I*
Tue.: **Movie:** *The Secret of My Success*
M Thu.: *Sass & Brass*

NOON
2 News
4 *Super Password*
7 *Ryan's Hope*
9 News
11 *Harry O*
13 Wed.: *Innovation*
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *World Food Day*
Tue.: *GED*
31 Wed.: *Global Rivals*
Thu.: *Upstairs, Downstairs*
Fri.: *Fueling the Future*
Mon.: *Lonesome Pine Trails*
Tue.: *Democrat's Dilemma*
H Wed.: **Movie:** *Poltergiest II: The Other Side*
Mon.: **Movie:** *Mussolini: The Decline and Fall of Il Duce (Part 2)*
M Wed.: *Max Movie*
S Wed.: **Movie:** *The Moneychangers—Part 1*
Thu.: **Movie:** *The Moneychangers—Part 2*
Fri.: **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*
Tue.: **Movie:** *Picnic*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *All in the Family*
7 *Loving*
13 Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Tue.: *Espana Viva*
H Fri.: **Movie:** *Lovesick*
M Wed.: **Movie:** *Pennies From Heaven*
Thu.: **Movie:** *Plymouth Adventure*

1:00
4 *Days of Our Lives*
5 *Bewitched*
7 *All My Children*
9 *Cannon*
11 *Trapper John, MD*
13 Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *The Creation of Omo*
Fri.: *Window on World*
Mon.: *The Explorers: A Century of Discovery*
Tue.: *Masterpiece Theatre: By the Sword Divided*
M Fri.: **Movie:** *Harlow*
Mon.: **Movie:** *The Cardinal*

1:15
M Tue.: **Movie:** *Bang the Drum Slowly*

1:30
2 *Bold and the Beautiful*
5 *Gilligan's Island*
13 Wed.: *Reading Rainbow*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
H Wed.: *Lights! Action! Africa!*
Thu.: **Movie:** *Real Men*
Mon.: *Kids in Crisis*
Tue.: *More Best of Not Necessarily the News*
S Mon.: **Movie:** *Superman II*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Barnaby Jones*
11 Best Talk in Town
13 Wed., Thu.: *French in Action*
Fri., Mon., Tue.: *Madeline Cooks*
31 Wed.: *Dancer*
Thu.: *Bradshaw On: The Family*
Fri.: *Window on World TV*
Tue.: *Shoulder to Shoulder*
M Wed.: **Movie:** *Innerspace*
S Wed.: *That's What Friends Are For: AIDS Concert '88*
Thu.: **Movie:** *The Princess Bride*

2:15
S Fri.: **Movie:** *Annihilator*

2:30
5 *Real Ghostbusters*
11 *Tom & Jerry*
13 *Julia Child & Company*
31 Mon.: *Mark Russell Looks at Campaign '84*
H Fri.: **Movie:** *One Crazy Summer*
Mon.: **Movie:** *The Wraith*
Tue.: **Movie:** *Real Men*
M Thu.: **Movie:** *Above and Beyond*
S Wed.: **Movie:** *Transylvania 6-5000*
Tue.: **Movie:** *Moonlight*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital* (except Wed. if Game 6 is necessary)
Wed.: **Baseball:** American League Championship Series—Oakland vs. Boston—Game 6
9 *Sweethearts*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Mister Rogers Neighborhood*
31 Wed.: *Madeline Cooks*
Thu.: *Make Yourself at Home*
Fri.: *European Montage*
Mon.: *All About TV*
Tue.: *This Old House*
H Thu.: *Kids in Crisis*
M Fri.: **Movie:** *13 Rue Madeleine*

Tue.: **Movie:** *Kill the Umpire*

3:30
5 *Ducktales*
9 *Dating Game*
11 *Yogi Bear*
13 21 *Sesame Street*
31 *Video Music Box*

4:00
2 *On Trial* (except Tue.)
Tue.: *No Means No*
4 *Donahue*
5 *Double Dare*
7 *Oprah Winfrey Show* (except maybe Wed. and Thu.)
Thu.: *Just a Regular Kid: An AIDS Story*
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: **Movie:** *The Princess Bride*
Thu.: **Movie:** *The Worst Witch*
Fri.: *Clay Feet*
Mon.: *Lights! Action! Africa!*
Tue.: *The Story of Fifteen Boys* (cc)
M Wed.: **Movie:** *The Model and the Marriage Broker*
Mon.: **Movie:** *Father Is a Bachelor*
S Wed.: **Movie:** *The Sheriff and the Satellite Kid*
Thu.: *The Legend of Sleepy Hollow*
Fri.: **Movie:** *In Search of a Golden Sky*
Mon.: **Movie:** *I Own the Racecourse*
Tue.: *Little Miss Pefect*

4:30
2 *People's Court* (except Tue.)
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers Neighborhood*
21 *Square One TV*
31 Wed.: *Innovation*
Thu.: *Take Charge*
Fri.: *European Journal*
Mon.: *Looking East*
Tue.: *Sneak Previews*
H Fri.: *Kids on Kids on Kids*
M Thu.: **Movie:** *Miss Sadie Thompson*
Fri.: **Movie:** *Welcome to Eighteen*
Tue.: **Movie:** *Safe at Home!*
S Thu.: *Boys and Girls*

5:00
2 4 7 News
5 *Different Strokes*
9 *Cagney and Lacey*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 *New York City Votes*
H Fri.: **Movie:** *The Secret of My Success*
Mon.: **Movie:** *The Heart Is a Lonely Hunter*
S Thu.: **Movie:** *Aladdin*
Tue.: **Movie:** *The Sheriff and the Satellite Kid*

5:15
H Tue.: *Kids on Kids*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 *City Comment*
H Thu.: **Movie:** *Three Amigos!*
M Mon.: **Movie:** *On a Clear Day You Can See Forever*
S Mon.: *The Velveteen Rabbit*

5:45
31 *News From City Hall*

Weeknights, OCTOBER 12–14 and OCTOBER 17–18

WED., OCT. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian Programming
H **Movie:** *The Thief Who Came to Dinner*
M **Movie:** *Robin and Marian*
S **Movie:** *The Turning Point*

6:30
2 7 News
5 *Family Ties*
11 *New Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Soldiers*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival*

8:00
2 *Here Comes Garfield*
4 *Unsolved Mysteries*
5 **Movie:** *Mistral's Daughter* (1984), Part 3. Part 4 plays 10/13 at 8.
7 **Baseball:** National League Championship Series—Game 7 (concludes at approx. 11:30). If Game 7 is not necessary: *Growing Pains*
9 *A-Team*
11 **Movie:** *Lifeforce* (1985). Steve Railsback.
13 *MacNeil/Lehrer*
21 *The Mind*
31 *Dark Shadows*
H **Movie:** *Gardens of Stone*
M *John Lennon*
N **Movie:** *Weekend in Havana*
S *Brothers*

8:30
2 *Blondie and Dagwood*
7 *Head of the Class* (if Game 7 is not necessary)
31 *EastEnders*
S *Super Dave*

9:00
2 *The Equalizer*
4 *Highway to Heaven*
7 **Movie:** *Club Med* (if Game 7 is not necessary)
13 *The Mind*
21 *The Explorers: A Century of Discovery*
31 *To What End?*
M **Movie:** *House of Games*
S **Movie:** *Nighthawks*

9:30
N **Movie:** *Made in Heaven*

10:00
2 *Wiseguy*
4 *Destined to Live: 100 Roads to Recovery*
5 9 11 News
13 *A Change of Heart*
31 *South Africa Now*
H *Frist & Ten: The Bulls Mean Business*

10:30
11 *Carson's Comedy Classics*
21 *Hello Columbus, With Mal Sharpe*
31 *Mark Russell Looks at Campaign '84*
H *The Hitchhiker*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Mark Russell Looks at Campaign '84*
31 *Hellenic TV U.S.A.*
H **Movie:** *The Princess Bride*
M **Movie:** *Innerspace*
S *Comedy Club Network*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Taggart*
21 *Alive From Off Center*
N **Movie:** *Fanny*
S **Movie:** *Coming Together*

11:35
2 *Night Heat: Snow White*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Assault on a Queen* (1966).
11 *Star Trek*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock*
13 **Movie:** *This Gun for Hire* (1942).
21 *Bill Moyer's World of Ideas*

12:45 a.m.
2 **Movie:** *Izzy and Moe* (1985).
H **Movie:** *The Women's Club*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Nova*
M **Movie:** *Rage of Honor*
S *AIDS Concert '88*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

2:00 a.m.
5 *Love Your Skin*
4 7 News
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Nova*

2:05 a.m.
2 *USA Today*

2:15 a.m.
H **Movie:** *Dead of Winter*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
7 **Movie:** *Yankee Buccaneer*
S **Movie:** *The Joy of Flying*

2:35 a.m.
2 *Nightwatch*
M **Movie:** *The Fourth Protocol*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Take All of Me*
11 *Perry Mason*
13 *Solve It*

3:30 a.m.
4 *Relatively Speaking*

3:55 a.m.
S **Movie:** *The Gambler*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
H **Movie:** *Gardens of Stone*

4:30 a.m.
7 *The Avengers*

4:35 a.m.
M **Movie:** *Lethal*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Portrait of a Family*

5:12 a.m.
5 *Popeye*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*

5:50 a.m.
S **Movie:** *The Turning Point*

THU., OCT. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Convoy*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Soldiers*
21 *Contact: Long Island*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Winterkill"
H **Movie:** *The Wraith*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Mistral's Daughter*, Part 4. Stacy Keach.
7 **Baseball:** American League Championship Series—Game 7 (concludes at approx. 11:30) If Game 7 is not necessary: *The Ultimate Stuntman: A Tribute to Dar Robinson*
9 *Untouchables*
11 **Movie:** *War of the Worlds* (1988). The aliens of the Orson Welles broadcast come back 35 years later.
13 *MacNeil/Lehrer*
21 *Wild America:* "Controversial Coyote"
31 *Dark Shadows*
M **Movie:** *Big Bad Mama II*
N **Movie:** *Wife vs. Secretary*

8:30
4 *A Different World*
21 *This Old House*
31 *EastEnders*

9:00
2 **Movie:** *Red Earth, White Earth*
4 *Dear John*
7 **Movie:** *Cannonball Run* (1984). Burt Reynolds. (If Game 7 is not necessary.)
13 *The Explorers: A Century of Discovery*
21 *Mystery!: Cause Célèbre.* The true story of Alma Rattenbury and her young lover who were accused of murdering her elderly husband. See John Leonard's review in this issue.
31 *Mystery!: Cause Célèbre*
H **Movie:** *Prince of Darkness*
S **Movie:** *Prince of Darkness*

9:30
4 *Comedy Store Class Reunion*
M **Movie:** *Missing in Action 2—The Beginning*
N **Movie:** *She's Gotta Have It*

10:00
5 9 11 News
21 *Tinker, Tailor, Soldier, Spy*
31 *Private Schulz.* A comedy based on Johann Rasch, an ex-jailbird.

10:30
11 *Carson's Comedy Classics*
13 *Half Million Strong: For Love and for Life*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #6*
M **Movie:** *Less Than Zero*
N **Movie:** *Cesar*
S **Movie:** *The Princess Bride*

11:30
4 *David Letterman*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Rock Follies*
21 *Alive From Off Center*

11:35
2 *Night Heat: False Witness*

MIDNIGHT
5 *Late Show*
7 **Movie:** *What a Way to Go* (1964). Paul Newman, Dean Martin.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Real Men*

12:05 a.m.
2 **Movie:** *Spiker* (1984).

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Creation of the Universe*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
M **Movie:** *Dreams of Desire*
S *Eric Clapton & Friends*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *The Africans*
M **Movie:** *Wrong Is Right*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News
H **Movie:** *Wired to Kill*

1:45 a.m.
S **Movie:** *Bullies*

2:00 a.m.
4 News
9 *Home Shopping*
11 *Worldwide Wrestling*

2:05 a.m.
2 *USA Today*
13 *The Day the Universe Changed*

2:12 a.m.
7 News

2:15 a.m.
M **Movie:** *Deep Space*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:42 a.m.
7 **Movie:** *Ten Little Indians*

3:00 a.m.
4 *New Liars Club*

Movie: *My Champion*
1984).
Lifestyles of the Rich and
amous
Wasting Away

:10 a.m.
Movie: *Heart*

:25 a.m.
Movie: *Felicity*

:30 a.m.
Relatively Speaking
Drug Abuse

:50 a.m.
Movie: *Extreme*
rejudice

:00 a.m.
Ben Casey
Streets of San Fransisco

:30 a.m.
The Avengers

:45 a.m.
Movie: *Prince of*
arkness
Movie: *Aladdin*

:00 a.m.
Gidget
U.S. Farm Report
New Literacy

:13 a.m.
Popeye

:30 a.m.
Body by Jake
I Love Lucy
Morning Stretch
News
New Literacy

FRI., OCT. 14

:00
④ ⑦ News
Three's Company
Matt Houston
Gong Show
New Jersey News
Newton's Apple
Italian programming
Movie: *Little Shop of*
orrors
Movie: *Moonlight*

:30
Family Ties
News
Hollywood Squares
㉑ *Nightly Business*
eport

:00
Win, Lose or Draw
⑤ News
Jeopardy
Cosby
Cheers
Metro This Week in
eview
Contact: Long Island
Inside the NFL #6

:30
Wheel of Fortune
Mets World Series
pecial
Current Affair
Entertainment Tonight
Kate and Allie
News
Adam Smith
World of Survival:
Lion Grab"
Gleason

:00
Movie: *Gunsmoke:*
eturn to Dodge
Movie: *Crossing the*
Mob
Movie: *The Lady*
anishes (1979). Cybil
hepherd, Elliott Gould.
Perfect Strangers
Movie: *Blue Lagoon*
1980). Brooke Shields.

⑪ *UFO Cover-Up?*
⑬ *MacNeil/Lehrer*
㉑ *Nature:* "Bonebreaker's Mountain"
㉛ *Washington Week in Review*
Ⓗ **Movie:** *Hollywood Shuffle*
Ⓜ **Movie:** *Return to Salem's Lot*
Ⓝ **Movie:** *Maurice*
Ⓢ **Movie:** *Adventures in Babysitting*

8:30
⑦ *Full House*
㉛ *EastEnders*

9:00
⑦ *Mr. Belvedere*
⑬ *Global Rivals: Decade of Opportunity*
㉑ *The World at War*
㉛ **Movie:** *Dr. Who*

9:30
⑦ *Just the Ten of Us*
Ⓗ *Take No Prisoners: Robert Townsend & His Partners*

9:45
Ⓢ *Comedy Club*

10:00
② *Back on the Road With Charles Kuralt*
④ *Sonny Spoon*
⑤ ⑨ ⑪ News
⑦ *20/20*
⑬ *Mark Russell Looks at Campaign '84*
㉑ *To What End?*
Ⓜ **Movie:** *Near Dark*
Ⓢ *Boxing*

10:30
⑨ News
⑪ *Carson's Comedy Classics*
⑬ *Wall $treet Week*
㉛ *Autograph*
Ⓗ *1st & Ten: The Bulls Mean Business*
Ⓝ **Movie:** *A Place of Weeping*

11:00
② ④ News
⑤ *M*A*S*H*
⑨ *Benny Hill*
⑪ *Cheers*
⑬ *Bill Moyers' World of Ideas*
㉑ *Washington Week in Review*
㉛ *World TV Presents*
Ⓗ *Kids in the Hall*

11:30
④ *Tonight Show*
⑤ *Taxi*
⑦ News
⑨ *Morton Downey*
⑪ *The Honeymooners*
⑬ **Movie:** *The Life and Death of Colonel Blimp*
㉑ *Wall $treet Week*
Ⓜ **Movie:** *Tiffany Jones*

11:35
② **Movie:** *Meatballs, Part II* (1984).

MIDNIGHT
⑤ *Late Show*
⑦ **Movie:** *Questor Tapes*
⑪ *Star Trek: The Next Generation*
㉑ *Nightly Business Report*
㉛ *World TV Presents* (Chinese Programming)
Ⓗ **Movie:** *Hardbodies*
Ⓝ **Movie:** *Dancing Lady*
Ⓢ **Movie:** *Manhunter*

12:30 a.m.
④ *David Letterman*
⑨ *Alfred Hitchcock Presents*
㉑ *Bill Moyers' World of Ideas*

1:00 a.m.
⑤ *Latin Connection*
⑨ *Joe Franklin*
⑪ *Runaway With the Rich and Famous*
㉑ *The Explorers: A Century of Discovery*
Ⓗ **Movie:** *Hardbodies 2*

1:05 a.m.
Ⓜ **Movie:** *Amazon Women on the Moon*

1:30 a.m.
④ *Friday Night Videos*
⑪ News

1:47 a.m.
② *USA Today*

2:00 a.m.
⑤ *Hair Loss*
⑦ News
⑨ *Home Shopping*
⑪ *Friday the 13th*

2:17 a.m.
② **Movie:** *The Eyes Behind the Stars* (1972).

2:20 a.m.
Ⓢ **Movie:** *King of the City*

2:30 a.m.
④ News
⑦ **Movie:** *Confidential Agent*
⑬ *Lifetime Commitment*

2:35 a.m.
Ⓜ **Movie:** *Lassiter*

3:00 a.m.
④ *Group 1 Medical*
⑤ **Movie:** *The Great Lover* (1953).
⑪ *Perry Mason*
⑬ *Espana Viva #1*
Ⓗ *Inside the NFL #6*

3:30 a.m.
④ *New Liars Club*

4:00 a.m.
④ *Relatively Speaking*
⑪ *Streets of San Fransisco*
Ⓗ **Movie:** *Deliverance*

4:10 a.m.
② *Wipe Out*
Ⓢ **Movie:** *Bedside Headmaster*

4:20 a.m.
Ⓜ **Movie:** *Hour of the Assasin*

4:30 a.m.
④ **Movie:** *Slightly Honorable*
⑦ *The Avengers*

4:43 a.m.
⑤ *I Love Lucy*

4:49 a.m.
② *Wipeout*

5:00 a.m.
⑪ *Crook and Chase*
⑬ *Faces of Culture*

5:13 a.m.
⑤ *Popeye*

5:19 a.m.
② *Wipeout*

5:30 a.m.
⑪ News
⑬ *Faces of Culture*

5:49 a.m.
② *Newsmakers*

MON., OCT. 17

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *Matt Houston*
⑪ *Gong Show*
⑬ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
Ⓢ **Movie:** *A Hard Day's Night*

6:30
⑤ *Family Ties*
⑦ News
⑪ *Hollywood Squares*
⑬ ㉑ *Nightly Business Report*

7:00
② *Win, Lose, or Draw*
④ ⑤ News
⑦ *Jeopardy*
⑨ *Cosby*
⑪ *Cheers*
⑬ *Cities at War*
㉑ *Contact: Long Island*

7:30
② *Wheel of Fortune*
④ *New Family Feud*
⑤ *Current Affair*
⑦ *Entertainment Tonight*
⑨ *Kate and Allie*
⑪ News
㉑ *World of Survival:* "Mystery of Pelican Island"
Ⓗ *Encyclopedia: Volume "E"*
Ⓢ *That's What Friends Are For: AIDS Concert '88*

8:00
② *60 Minute Twentieth Anniversary: The Second Ten Years*
④ *Alf*
⑤ **Movie:** *Kennedy* (1983), Part 1. Martin Sheen. (Part 2 plays 10/18 at 8.)
⑦ *MacGyver*
⑨ **Movie:** *Adam* (1983). Jobeth Williams.
⑪ **Movie:** *Agatha Christie's Dead Man's Folly* (1986). Jean Stapleton, Peter Ustinov.
⑬ *MacNeil/Lehrer*
㉑ *Adventure:* "On Angel's Wings"
㉛ *Dark Shadows*
Ⓗ **Movie:** *The Princess Bride*
Ⓜ **Movie:** *The Mountain Men*
Ⓝ **Movie:** *She's Gotta Have It*

8:30
④ *Hogan Family*
㉛ *EastEnders*

9:00
② **Movie:** *Out of Africa* (Part II)
④ **Movie:** *Double Standard*
⑦ **Football:** Jets vs. Buffalo
⑬ *Campaign: A View From Abroad*
㉑ *Discover: The World of Science*
㉛ *Dancer*
Ⓢ **Movie:** *Dancers*

10:00
⑤ ⑨ ⑪ News
⑬ *America's Political Parties*
㉑ *The Mind*
㉛ *Chuck Davis: Dancing Through West Africa*
Ⓗ *Lip Service*
Ⓜ **Movie:** *The Wild Bunch*
Ⓝ **Movie:** *Hands Across the Table*

10:30
⑪ *Odd Couple*
㉑ *Voice/Dance.* Bobby McFerrin and Tandy Beal perform.

11:00
② ④ News
⑤ *M*A*S*H*
⑨ *Benny Hill*
⑪ *Cheers*
⑬ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
Ⓢ **Movie:** *Adventures in Babysitting*

11:10
Ⓗ **Movie:** *The Principal*

11:30
④ *Tonight Show*
⑤ *Taxi*
⑨ *Morton Downey*
⑪ *The Honeymooners*
⑬ *The Creative Edge*
㉑ *Alive From Off Center*

11:35
② *Hunter: The Contract*

MIDNIGHT
⑤ *Late Show*
⑦ **Movie:** *Beach Red* (1967). Cornel Wilde, Rip Torn.
⑪ *Star Trek*
㉑ *Nightly Business Report*
Ⓝ **Movie:** *White Voices*

12:30 a.m.
④ *David Letterman*
⑨ *Alfred Hitchcock Presents*
⑬ *Good Neighbors*
㉑ *Billy Moyers' World of Ideas.*
Ⓜ **Movie:** *Pat Garrett and Billy the Kid*

12:45 a.m.
② **Movie:** *Miles to Go* (1986). Jill Clayburgh.

12:50 a.m.
Ⓢ **Movie:** *The Joy of Flying*

1:00 a.m.
⑤ *McCreary Report*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
⑬ *Mystery!: Cause Célèbre*
㉑ *Declarations of Independents*
Ⓗ **Movie:** *Dead of Winter*

1:30 a.m.
④ *Later With Bob Costas*
⑪ News

2:00 a.m.
④ News
⑤ *Look at Me Now*
⑨ *Home Shopping Overnight*
⑪ *White Shadow*
⑬ *Odyssey*

2:05 a.m.
② *USA Today*

2:15 a.m.
Ⓜ **Movie:** *The Ballad of Cable Hogue*
Ⓢ **Movie:** *Prince of Darkness*

2:30 a.m.
④ *Group 1 Medical*
⑤ *Improv Tonight*

2:35 a.m.
② *Nightwatch*

2:50 a.m.
Ⓗ **Movie:** *Deliverance*

3:00 a.m.
④ *New Liars Club*
⑤ **Movie:** *The Keeper* (1983). Christopher Lee.
⑦ News
⑪ *Perry Mason*
⑬ *Scientific Eye*

3:30 a.m.
④ *Relatively Speaking*
⑦ **Movie:** *Small Town in Texas*

4:00 a.m.
④ *Ben Casey*
⑪ *Streets of San Fransisco*

4:05 a.m.
Ⓢ *AIDS Concert '88*

4:25 a.m.
Ⓜ **Movie:** *Vamp*

4:30 a.m.
⑬ *Systems of the Human Body*

4:45 a.m.
Ⓗ **Movie:** *The Wraith*

5:00 a.m.
④ *Gidget*
⑤ *I Love Lucy*
⑪ *Rhoda*
⑬ *Business of Management*

5:30 a.m.
④ *Body By Jake*
⑤ *I Love Lucy*
⑦ *Morning Stretch*
⑪ News
⑬ *Business of Management*
Ⓢ **Movie:** *I Own the Racecourse*

TUE., OCT. 18

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *Matt Houston*
⑪ *Gong Show*
⑬ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *The Turning Point*
Ⓜ **Movie:** *The Slugger's Wife*

6:30
⑤ *Family Ties*
⑦ News
⑪ *Hollywood Squares*
⑬ ㉑ *Nightly Business Report*

7:00
② *Win, Lose, or Draw*
④ ⑤ News
⑦ *Jeopardy*
⑨ *Cosby*
⑪ *Cheers*
⑬ *Cities at War: Berlin*
㉑ *Contact: Long Island*
Ⓢ *Eric Clapton & Friends*

7:30
② *Wheel of Fortune*
④ *New Family Feud*
⑤ *Current Affair*
⑦ *Entertainment Tonight*
⑨ *Kate and Allie*
⑪ News
㉑ *World of Survival:* "Sidewinder Show"

8:00
② *Behind the Scenes With 60 Minutes*
④ **Baseball:** World Series—Game 3
⑤ **Movie:** *Kennedy* (1983), Part 2. Martin Sheen.
⑦ *Who's the Boss*
⑨ *Hunter*
⑪ **Movie:** *Agatha Christie's Murder in Three Acts* (1986). Tony Curtis.
⑬ *MacNeil/Lehrer*
㉑ *Nova:* "Goddess of the Earth"
㉛ *Dark Shadows*
Ⓗ **Movie:** *An Officer and a Gentleman*
Ⓜ **Movie:** *Please Don't Eat the Daisies*

N **Movie:** *Big Deal on Madonna Street*
S **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*

8:30
2 *The Crash: A Year After*
7 *Roseanne*
31 *EastEnders*

9:00
2 **Movie:** *Fatal Judgement*
7 **Movie:** *North and South*
13 *Nova: Goddess of Earth*
21 *American Experience:* "Indians, Outlaws and Angie Debo"
31 *Secret Agent*

10:00
5 9 11 News
13 *The American Experience:* "Indians, Outlaws, and Angie Debo"
21 *Fueling the Future*
31 *Bergerac*
M **Movie:** *An Unmarried Woman*
N **Movie:** *Reuben, Reuben*

10:15
H *More Best of Not Necessarily the News*

10:30
11 *Odd Couple*
S *Hail! Hail! Rock 'N Roll*

11:00
2 4 News
5 *M*A*S*H*
7 News
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Intercom*
21 *Alive From Off Center*
H *First & Ten: The Bulls Mean Business*

11:35
2 *Night Heat: Secrets*

MIDNIGHT
5 *Late Show*
7 **Movie:** *The Five Man Army* (1970).
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Heart*
M **Movie:** *Return to Salem's Lot*
N **Movie:** *A Place of Weeping*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Hot Metal*
21 *Bill Moyers' World of Ideas*
S **Movie:** *Deliverance*

12:45 a.m.
2 **Movie:** *So Fine*

1:00 a.m.
5 To Be Announced
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *The Day the Universe Changed*
21 *Adventure:* "On Angel's Wings"

1:30 a.m.
4 *Later With Bob Costas*
11 News

1:35 a.m.
H **Movie:** *Gardens of Stone*

1:45 a.m.
M **Movie:** *Street Trash*

2:00 a.m.
4 News
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Disappearing World:* "The Rendille"

2:05 a.m.
2 *USA Today*
7 News

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
S **Movie:** *Felicity*

2:35 a.m.
2 *Nightwatch*
7 **Movie:** *Things to Come*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Dark Purpose* (1964). Shirley Jones.
11 *Perry Mason*
13 *U.S. Constitution*

3:15 a.m.
M **Movie:** *Dreams of Desire*

3:30 a.m.
4 *Relatively Speaking*
H **Movie:** *Real Men*

3:50 a.m.
S **Movie:** *Picnic*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*

4:30 a.m.
7 *The Avengers*

4:45 a.m.
M *Sass & Brass*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
13 *Here's to Your Health*
H **Movie:** *An Officer and a Gentleman*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Here's to Your Health*

Weekend, OCTOBER 15–16

SAT., OCT. 15

6:00 a.m.
4 *Animated Classics*
5 *Can You Be Thinner*
7 *New York Views*
9 *Sustaining*
11 News
13 *New Jersey Network News*
21 *Sesame Street*
H **Movie:** *Poltergeist II: The Other Side*
M *Original Max Headroom*
S **Movie:** *Broadway Danny Rose*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Wild Kingdom*
9 *Sustaining*
11 *At the Movies*
13 *MacNeil/Lehrer*
M **Movie:** *Topper*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
21 *Sesame Street*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
13 *Metro Week in Review*
H *Coming Attractions*
S **Movie:** *Wrath of God*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissyfur*
5 *World Tomorrow*
7 *Beany & Cecil*
11 *Hit Video*
13 *Adam Smith*
21 *American Adventure*
H **Movie:** *Innerspace*

8:15 a.m.
M **Movie:** *Dragnet*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *The New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 *One-on-One*
S **Movie:** *The Spy Who Came in From the Cold*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling Superstars*
9 *Munsters Today*
11 *Soul Train*
13 *Firing Line*
21 *Business of Management*
31 *Next Summer*
H *Inside the NFL #6*
M **Movie:** *Date With an Angel*

10:30 a.m.
2 *Garfield and Friends*
7 *A Pup Named Scooby Doo*
9 *My Favorite Martian*
13 *American Interests*

11:00 a.m.
2 *Hey Vern, It's Ernest!*
4 *The Chipmunks*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Buck Rogers*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Crazy for Food*
H **Movie:** *Annihilator*

11:30 a.m.
2 *Flip!*
4 *Ed Grimley*
13 *Open Mind*
S **Movie:** *Maid to Order*

NOON
2 *Mighty Mouse*
4 *2 Hip 4 TV*
5 **Movie:** *Arsenic and Old Lace* (1944). Cary Grant, Peter Lorre.
7 **Football:** Rutgers vs. Boston College
9 *Three Stooges*
11 Wrestling
13 *GED*
21 *Gourmet Cooking*
31 *Eye on Asia*
M *John Lennon*

12:30
2 News
13 *GED*
21 *This Old House*

1:00
2 *Dr. Fad*
4 *Super Boy*
9 Wrestling
11 **Movie:** *Prehistoric Women* (1967).
13 *Currents*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
H **Movie:** *The Quest*
M **Movie:** *Safe at Home!*

1:30
2 *Young Universe*
4 *Public People, Private Lives*
13 *This Old House*
21 *French Chef*
S **Movie:** *Making Mr. Right*

2:00
2 *Great Escape*
5 **Movie:** *Westworld* (1973). Yul Brynner, Richard Benjamin.
9 *Hawaii 5-0*
13 *Victory Garden*
21 *Joy of Painting*
31 *Japanese Theatre*

2:30
2 **Football:** Miami vs. Notre Dame
4 *Born Famous*
13 *Good Health From Jane Brody's Kitchen*
21 *Art of William Alexander and Lowell Speers*
H *HBO Coming Attractions*
M **Movie:** *Face of a Fugitive*

3:00
9 *Knightrider*
11 **Movie:** *Weird Science*
13 *Yan Can Cook*
21 *Motorweek*
31 *Degrassi Junior High*
H **Movie:** *Flowers in the Attic*

3:30
4 *Spectacular World of Guiness Records*
7 **Football:** College Games To Be Annnounced (concludes at approx. 7)
13 *Frugal Gourmet*
21 *Rod & Reel Streamside*
31 *Ask Congress*
S *Boxing*

4:00
4 *Elvis Collection: Elvis '56*
5 **Movie:** *The Big Country* (1958). Gregory Peck, Burl Ives.
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
M **Movie:** *The Man Who Never Was*

4:30
21 *This Old House*
31 *Thinking Allowed*
H **Movie:** *The Turning Point*

5:00
4 *World Series Comedy Classic*
9 *A-Team*
11 *New Twilight Zone*
13 *Innovation*
21 *Degrassi Junior High*
31 *Lonesome Pines Special*

5:30
11 *T and T*
13 *Science Journal*
21 *Doctor Who*
S **Movie:** *Broadway Danny Rose*

6:00
2 *A World of Difference: Names Can Really Hurt Us.* New York City students examine prejudice.
4 News
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *In Search of the Trojan War*
31 *Polish TV Network*
M **Movie:** *Please Don't Eat the Daisies*

6:30
2 4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
31 *Hello Austria*
H **Movie:** *Poltergeist II: The Other Side*

7:00
2 7 News
4 *Headlines on Trial*
5 *Family Ties*
9 *It's a Living*
11 *Star Trek: The Next Generation*
13 *Nature:* "Bonebreaker's Mountain"
31 *Computer Show*
S **Movie:** *Some Kind of Wonderful*

7:10
21 *Blake's 7*

7:30
2 *Wheel of Fortune*
4 *The 7th Game—Myth and Majesty*
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
31 *Eye on Dance*

8:00
2 *Dick Clark Presents*
4 **Baseball:** 1988 World Series—Game 1
5 *The Reporters*
7 *Family Theater: A Family Again*
9 *Night Stalker*
11 *War of the Worlds*
13 *Innovation*
21 *George and Mildred*
31 *Masterpiece Theatre: By the Sword Divided II.* John Hawkesworth's continuing drama about the divided loyalties to the King and Oliver Cromwell in 17th-century Britain.
H **Movie:** *Innerspace*
M **Movie:** *Date With an Angel*
N **Movie:** *The Connection*

8:30
13 *Wild America*
21 *Keep It In the Family*

9:00
2 *Simon & Simon*
5 *Beyond Tomorrow*
7 *An All-Star Celebration: The '88 Vote*
11 *Friday the 13th*
13 *Mystery!: Cause Célèbre*
21 *Executive Stress*
31 *Upstairs, Downstairs*
S **Movie:** *Maid to Order*

9:30
21 *Dad's Army*

10:00
2 *West 57*
5 9 News
11 *Tales From the Darkside*
13 *Film on Film:* "Hollywood: The Selznick Years." A look at the producer of *Gone With the Wind, A Farewell to Arms,* and *Spellbound.*
21 *No Place Like Home*
31 *Shoulder to Shoulder.* Jane Alexander hosts this series of historical dramas on the Women's Social and Political Union, a British suffrage organization, led by Emmeline Pankhurst.
H *More Best of Not Necessarily the News*
M **Movie:** *Angel Heart*
N **Movie:** *Reuben, Reuben*

10:30
5 *Three's A Crowd*
11 News
9 *Benny Hill*
21 *Solo*

11:00
2 4 7 News
5 *Comic Strip Live*
9 *Barney Miller*
11 *Cheers*
13 **Movie:** *Mr. Smith Goes to Washington* (1939). James Stewart, Jean Arthur.
21 *Fawlty Towers*
31 *World TV Presents*
H **Movie:** *Lethal Weapon*
S *Gallagher: The Maddest*

11:30
4 *Saturday Night Live*
7 News
9 *Freddie's Nightmare*
11 **Movie:** *Valley Girl* (1982). Nicholas Cage.
21 *Off-Hollywood*

11:45
2 *Rockford Files*
7 **Movie:** *Nairobi Affair*

11:55
M **Movie:** *Busted Up*

MIDNIGHT
5 **Movie:** *Columbo: Mind Over Mayhem*

Movie: *The Great*
ictor Herbert (1939).
ary Martin, Allan Jones.
Movie: *Love in the*
ity
Movie: *She's Nineteen*
nd Ready

2:30 a.m.
Alfred Hitchcock

2:45 a.m.
Movie: *The Strange*
ossession of Mrs. Oliver
1977). Karen Black,
eorge Hamilton.

2:55 a.m.
Movie: *Hollywood*
ice Squad

:00 a.m.
It's Showtime at the
pollo
Mellinger Show

:15 a.m.
Movie: *You and Me*
1938). Sylvia Sydney.

:30 a.m.
Naked City
USA Tonight
Movie:
ransmutations
Movie: *Nighthawks*

:45 a.m.
Movie: *Danger in*
aradise

:00 a.m.
Life's Most
mbarrassing Moments
Home Shopping
vernight
Runaway With the Rich
id Famous

30 a.m.
Movie: *Remember*
970).
Hardcastle &
cCormick
Movie: *Kill Zone*
984).
Tales From the Darkside

40 a.m.
Movie: *An American*
agedy (1931). Phillips
olmes.
Movie: *Wisdom*

00 a.m.
Movie: *Rage of Paris*
938). Danielle
arrieux.
Movie: *The Women's*
oom (1980). Lee
emick, Colleen
ewhurst.

15 a.m.
Movie: *Wrong Is*
ight

20 a.m.
Movie: *Deliverance*

30 a.m.
Movie: *The Execution*
Private Slovik (1974).
artin Sheen.

35 a.m.
Movie: *The Rawhide*
ars

25 a.m.
I Love Lucy
City Streets (1931).
ary Cooper.

30 a.m.
Movie: *Flowers in the*
ttic

42 a.m.
Movie: *The Day They*
anged Kid Curry (1971).
obert Morse.

4:57 a.m.
⑤ *I Love Lucy*

5:10 a.m.
Ⓢ *Clown White*

5:15 a.m.
Ⓜ **Movie:** *Date With an Angel*

5:30 a.m.
④ *Ben Casey*
⑦ *Branded*
⑪ News

SUN., OCT. 16

6:00 a.m.
⑤ *Gilligan's Island*
⑦ *Insight*
⑨ *Sustaining*
⑪ *News Magazine*
⑬ *Nature:* "Bonebreaker's Mountain"
㉑ *Sesame Street*
Ⓗ **Movie:** *The Gospel According to Vic*
Ⓢ *Jo's Song*

6:30 a.m.
② *Community*
④ *Marvel Action Universe*
⑤ *Oral Roberts*
⑦ *Christopher Close-up*
⑨ *It's Your Business*
Ⓢ *Divorced Kid Blues*

7:00 a.m.
② *Young Universe*
⑤ *Hour of Power*
⑦ *Christian Lifestyle Magazine*
⑨ *Point of View*
⑪ *Larry Jones*
⑬ *Sesame Street*
㉑ *Wonderworks*
Ⓜ **Movie:** *Illusions*

7:30 a.m.
② *Way to Go*
⑦ *This Is the Life*
⑨ *Sunday Mass*
⑪ *World Tomorrow*
Ⓗ *Tales of Little Women*
Ⓢ *The Legend of Sleepy Hollow*

8:00 a.m.
② *For Our Times*
④ *Positively Black*
⑤ *Sunday Mass*
⑦ *Tiempo*
⑨ *Porky and Bugs*
⑪ *Tom and Jerry*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming (concludes at 2)
Ⓗ *The Adventures of Tom Sawyer*
Ⓢ *Who Spooked Rodney?*

8:30 a.m.
② *Community*
④ *Visiones*
⑤ *Dennis the Menace*
⑦ *Health Show*
⑪ *Little Rascals*
⑬ *Mister Rogers*
Ⓗ **Movie:** *Real Men*
Ⓜ **Movie:** *The Model and the Marriage Broker*
Ⓢ **Movie:** *Manny's Orphans*

9:00 a.m.
② News
④ *Sunday Today*
⑤ *Denver the Dinosaur*
⑦ **Movie:** *Tut and Tuttle*
⑨ *The Jetsons*
⑪ *Transformers*
⑬ *Sesame Street*
㉑ *Ramona*

9:30 a.m.
⑤ *D.J. Kat*
⑨ *Bugs and Friends*
⑪ *Teenage Mutant Ninja Trutles*
㉑ *Reading Rainbow*

10:00 a.m.
⑨ *Steampipe Alley*
⑪ *Fantasy Island*
⑬ *Reading Rainbow*
㉑ *Tony Brown's Journal*
Ⓗ **Movie:** *Breaking Away*
Ⓢ **Movie:** *The Golden Child*

10:30 a.m.
② *Face the Nation*
④ *Meet the Press*
⑤ *Wonderful World of Disney*
⑪ *Love Boat*
⑬ *Ramona*
㉑ *Inside Albany*
Ⓜ **Movie:** *Kramer vs. Kramer*

11:00 a.m.
② *Wall $treet Journal*
④ *McLaughlin Group*
⑦ *Business World*
⑨ *Three Stooges*
⑬ *Wild America*
㉑ *Washington Week In Review*

11:30 a.m.
② *Newsmakers*
④ *News Forum*
⑤ *Sunday Morning Home Show*
⑦ *David Brinkley*
⑨ *Three Stooges*
⑪ *At the Movies*
⑬ *Newton's Apple*
㉑ *Wall $treet Week*

NOON
② *This Is the NFL*
④ *Headlines on Trial*
⑤ *WWF Wrestling Challenge*
⑨ **Movie:** *Them* (1954). James Whitmore.
⑪ **Movie:** *Adventures of Marco Polo* (1938). Gary Cooper.
⑬ *South Africa Now*
㉑ *Adam Smith*
Ⓗ **Movie:** *The Diary of Anne Frank*
Ⓢ **Movie:** *Stalag*

12:30
② *NFL Today*
④ *NFL Live*
⑦ News
⑬ *Inside Albany*
㉑ *Wild America*
Ⓜ **Movie:** *Robin and Marian*

1:00
② **Football:** Giants vs. Detroit
④ *World Class Women*
⑤ **Movie:** *Scooby Doo and the Ghoul School*
⑦ *Like It Is*
⑬ *Inside Washington*
㉑ *Nature*

1:30
④ *Fight Back*
⑬ *Washington Week in Review*

2:00
④ *Other Side of Victory*
⑦ *Ebony Jet Showcase*
⑨ **Movie:** *One Million Years B.C.* (1967). John Richardson, Raquel Welch.
⑪ **Movie:** *The Gunfighters* (1987).
⑬ *Global Rivals*
㉑ *American Experience*
㉛ *In Search Of: The Trojan War*
Ⓗ *Tales of Washington Irving*
Ⓢ **Movie:** *Improper Channels*

2:30
⑦ *Making It Happen*
Ⓜ **Movie:** *The Wind and the Lion*

3:00
④ *Grandstand*
⑤ **Movie:** *To Be or Not To Be* (1984).
⑦ *Animal Crack-Ups*
⑬ *Creative Edge*
㉑ *The Collectors*
㉛ *Polish Sunday*
Ⓗ **Movie:** *Peggy Sue Got Married*

3:30
④ **Football:** San Diego vs. Miami
⑦ *Weekend Specials*
㉑ *Madeline Cooks*
Ⓢ *American-Soviet Rock 'N'Roll Summit*

4:00
② *Channel 2 the People*
⑦ **Movie:** *Pork Chop Hill* (1959). Gregory Peck.
⑨ *My Secret Identity*
⑪ **Movie:** *Atlantis, The Lost Continent* (1961). Anthony Hall.
⑬ *American Experience*
㉑ *Great Chefs of the West*
㉛ *Polish TV Network*

4:30
② **Movie:** *Ghosts That Still Walk* (1977).
⑨ *Out of This World*
㉑ *Frugal Gourmet*
Ⓜ *Hoxsey: Quacks Who Cure Cancer?*
Ⓢ **Movie:** *Wild Thing*

5:00
⑤ **Movie:** *Columbo: Now You See Him*
⑨ *Knightrider*
⑬ *The Mind*
㉑ *Nova*
㉛ *Israel This Week*
Ⓗ **Movie:** *Amityville: The Demon*

6:00
② ⑦ News
⑨ *A-Team*
⑪ **Movie:** *Lifeforce* (1985). Steve Railsback.
⑬ *Power of Choice: Communicating With Parents*
㉑ *Adventure:* "Duneriders—A Saharan Adventure"
㉛ Korean Programming (concludes at 8 p.m.)
Ⓜ **Movie:** *Foul Play*
Ⓢ **Movie:** *Raising Arizona*

6:30
② ⑦ News
⑬ *C.E. News Magazine.* Children eight through fourteen years old report and write news stories.
Ⓗ **Movie:** *Real Men*

7:00
② *60 Minutes*
④ *Disney Sports Cartoons*
⑤ *21 Jump Street*
⑦ *Incredible Sunday*
⑨ *Magnum*
⑬ *Inside Family Ties: Behind the Scenes of a Hit*
㉑ *Louisiana Cookin'*

7:30
㉑ *Crazy for Food*

8:00
② *Murder, She Wrote*
④ **Baseball:** World Series Game 2
⑤ *America's Most Wanted*
⑦ *America Picks the All-Time Favorite Movies*
⑪ *AIDS Lifeline Special:* "Remember My Name"
⑬ *Nature:* "Extremedura: Spain's Forgotten Forest." A trip through an oak forest and rolling plains where the griffon vulture, imperial eagle, and the European wolf live.
㉑ *This Old House*
㉛ *Blake's Seven*
Ⓗ **Movie:** *Weeds*
Ⓜ **Movie:** *Kramer vs. Kramer*
Ⓝ **Movie:** *River's Edge*
Ⓢ **Movie:** *Beverly Hills Cop*

8:30
⑤ *Married...With Children*
㉑ *Hometime*

9:00
② **Movie:** *Out of Africa* (1985), Part I. Part II plays 10/17 at 9. Meryl Streep, Robert Redford.
⑤ *It's Garry Shandling's Show*
⑦ **Movie:** *Lady Mobster.* Susan Lucci.
⑨ *Untouchables*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Masterpiece Theatre: A Perfect Spy*
㉑ *Nature*
㉛ *Window on World TV III.* Award-winning series of international television.

9:30
⑤ *Tracey Ullman Show*

10:00
⑤ *Duet*
⑨ ⑪ News
⑬ *Hot Metal:* "The Respectable Prostitute." An English comedy series that spoofs a Fleet Street tabloid.
㉑ *Mystery! Cause Célèbre*
㉛ *Inside Family Ties: Behind the Scenes of a Hit*
Ⓗ *First & Ten: The Bull Means Business*
Ⓜ **Movie:** *Sophie's Choice*
Ⓝ **Movie:** *An American in Paris*
Ⓢ **Movie:** *The Golden Child*

10:30
⑤ *Current Affair Extra*
⑨ *D.C. Follies*
⑪ *Triple Threat*
⑬ *Good Neighbors*
Ⓗ **Movie:** *The Women's Club*

11:00
② ④ ⑤ ⑦ News
⑨ *Barney Miller*
⑪ *Cheers*
⑬ *Channel Crossings:* "Don Juan"
㉑ *Casebook of Sherlock Holmes*
㉛ Korean Programming

11:30
② News
⑤ *Sports Extra*
⑦ News
⑨ *Baretta*
⑪ *The Honeymooners*
Ⓢ **Movie:** *Less Than Zero*

11:45
② ⑦ Sports

MIDNIGHT
② *USA Today*
④ *Sports Machine*
⑤ *Kojak*
⑦ *Siskel & Ebert & the Movies*
⑪ *Star Trek*
㉑ *Masterpiece Theatre: By the Sword Divided*
Ⓗ **Movie:** *Prince of Darkness*
Ⓝ **Movie:** *Senso*

12:30 a.m.
④ *Sunday Night*
⑦ *Entertainment This Week*
⑨ *Dallas*
㉑ *Off-Hollywood*

12:35 a.m.
Ⓜ **Movie:** *The Fourth Protocol*

1:00 a.m.
② *Wipeout*
⑤ *Naked City*
⑪ *Odd Couple*
⑬ *To What End?*

1:20 a.m.
Ⓢ **Movie:** *Wild Thing*

1:30 a.m.
② *Wipeout*
④ *Ben Casey*
⑦ **Movie:** *Too Far to Go*
⑨ *Sustaining*
⑪ News

1:45 a.m.
Ⓗ **Movie:** *The Glitter Dome*

2:00 a.m.
② *Nightwatch*
⑤ *A Thousand Dollars Every Five Hours*
⑨ *Home Shopping Overnight*
⑪ *At the Movies*
⑬ *A Change of Heart*

2:30 a.m.
④ *Positively Black*
⑪ **Movie:** *A Little Romance* (1979). Laurence Olivier.
Ⓜ **Movie:** *Near Dark*

2:55 a.m.
Ⓢ **Movie:** *Coming Together*

3:00 a.m.
④ *First Estate*

3:25 a.m.
Ⓗ **Movie:** *Punchline Party Hosted by Tom Hanks and Sally Field*

3:30 a.m.
⑦ **Movie:** *Rio Conchos*

4:00 a.m.
⑤ *East Side Kids*
⑪ *Alice*

4:10 a.m.
Ⓜ **Movie:** *Happy Hour*

4:25 a.m.
Ⓗ **Movie:** *Peggy Sue Got Married*
Ⓢ *American-Soviet Rock 'N'Roll Summit*

4:30 a.m.
⑪ *Alice*

5:00 a.m.
④ *Gidget*
⑪ *Rhoda*
⑬ *The Business File*

5:19 a.m.
⑤ *Popeye*

5:25 a.m.
Ⓢ *Who Spooked Rodney?*

5:30 a.m.
④ *Body by Jake*
⑦ *Morning Stretch*
⑪ News

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

NEW YORK TOWER
330 East 39th St.
Full-Service Building, Featuring:
Valet/Garage/Concierge
Studios, 1 BRs, 2 BRs
Live Rent-Free Till November
212-883-1078
NO FEE

West Village—Exclusive lux studio, small, new bldg, marbled bth mirrored w/jacuzzi, WBFP, oak flrs, DW, microwave, TV intercom, closets plus walk-in, common roof deck, washer/dryer on flr, many extras, single or share ok, refs req'd. $1500 Owner 718-680-3663 leave message.

Luxuriously Furnished 1-BR Apts
330 EAST 39th St.
Valet/Garage
Rent Stabilized
212-883-1078
NO FEE

THE NEW YORKER
1474 3rd Ave At 83rd St
The Ultimate Residence
2 & 3 BRs
Live Rent-Free Till November
212-883-1078
NO FEE

APARTMENT
New Jersey

JERSEY CITY WATERFRONT
TURN YOUR RENT INTO A DOWN-PAYMENT

Rent now, buy later - and when you do, we'll rebate your first year's rent. NJ's hottest luxury hi-rise now has select 1, 2 & 3 BR models available for rent with an option to buy. Live the lifestyle you've dreamed about & accumulate credit toward your down-payment. Every luxury feature, every amenity is yours. Parking. Pool. Fitness Center. Concierges. And much more. Live the good life. Immediate occupancy. HHW incl. No fee. Subject to availability & qualifications. Limited time offer. Broker. Call today: 201-333-7773

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

CPW—2 BR, faces park, partly furn. $1650/mo. security. 1-2 yrs. 212-864-3781

60's East—24 hr lux drmn bldg, designer apt, 2 BR, 2 bths, LR, sep din area, beautifully decorated, comp equipped, avail 1st wk in Nov for 3-5 mo. 212-752-6557

COOPERATIVE/CONDO
Manhattan

2 BR Convertible 3 BR—Lux drmn bldg. 2 BR, 2 1/2 bth, W/D, new kit, S/E exposure, also WBFP & balcony. Owners relocated. Asking $365,000.
Call Stacey Greenes: 212-463-7400
WEICHERT REALTORS

West 13th Street 4 1/2 Rms
UNIQUE VILLAGE APT
2 BR, 2 bath duplex with cathedral ceilings, WBFP and extraordinary built-ins. Apt so unique and so artistically done that it must be seen. Location on nicest street in Village. Asking $820,000. Mt $1,100.
IRENE LEEDS
212-891-7077/734-2436
DOUGLAS ELLIMAN

5th Avenue/Low 4200 SF
HUGE, BRIGHT & PERFECT
Quintessential NY dream palace offers plenty of rm for family. 3 BRs w/rm for 3 more, 3 bths, 4 expos, WBF, hi ceil, open vus, low Mt. Asks $1 mill. 212-925-6700 Pam Liebman (h) 212-744-7623
THE CORCORAN GROUP

Greenwich Vill West Prewar Condo
SUPERIOR FAMILY SPACE
On the market 1 wk, this 2 BR, 2 bth has all that you'd expect--drmn, WBF, sep din alcove! It's quiet, bright & spacious. Won't last at great low price $450K! Jennifer Lieberman 212-925-6700 or 675-0824 (h)
THE CORCORAN GROUP

333 E. 53rd—Sunny studio co-op. $79,000 - maintenance $441. Owner 717-842-8802

CPS Trump Parc—New lux Condo, residence or pied-a-terre, 1 BR, 1 bth, 20th flr, city views, low tax/maint, upper $300,000's negotiable. Mr Vaccaro 914-428-0505

East 72nd St. 4 1/2 Rms
NEWEST BOOMING ENCLAVE
...in prime location. Bright, high floor, sunny, good view. 4 1/2 rooms - 2 BR's, 2 baths with dining "L". Mt low, 24 hr concierge & doorman. Asking $425,000, Mt $780.
IRENE LEEDS
212-891-7077/734-2436
DOUGLAS ELLIMAN

Renting Your House?—Ad rates: $27 a line - 1 week, $26.50 - 4 weeks, $25.75 - 7 weeks. 2-line min. 212-971-3155

COOPERATIVE/CONDO
New Jersey

JERSEY CITY WATERFRONT
LUXURY CONDOMINIUM
WE'LL PAY YOUR FIRST 12 MONTHS' PRINCIPLE, INTEREST, TAXES.
NJ's finest waterfront condo residence. Top location. 5 blocks from PATH. Ultra-spacious floor plan. Too many luxury features & amenities to list. Priced below comparable NYC properties. Select 1, 2 & 3-BR models. Subject to availability & *qualifications. Broker.* Qualified buyers call: 201-333-7773

WATERFRONT PENTHOUSE
THE ULTIMATE CONDOMINIUM
A top NJ, most exclusive residence, this world-class 2-BR penthouse suite features panoramic views of Manhattan, NY Harbor & The Statue of Liberty through floor-to-ceiling atrium window walls. 2038 sq ft of luxurious space. Valet parking, 24-hr concierge, security. Many custom *features. Total environment living for the* most discriminating & demanding buyer. Call Broker 201-333-7773 to arrange a personal appointment

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
Waterfront Community, top school system, fine dining, 33 mins to midtown. **Just Listed** extra spacious 5-BR home, frplc, screened porch, fin basement. Priced to sell $369,000. Call for Free Brochure/Insider Guide to area. Over 400 listings to discuss.
Harbour Town Realty
1-800-562-3377 or 516-883-0990

HOUSE
Westchester

BEDFORD, N.Y
Blueberries, Wild Geese & Wine
Distinctive Bedford estate. French hybrid grape vineyard. Once a barn, now a very special residence of over 6000 sq ft. Designed for entertaining in the grand style. 2 BR guest house, working greenhouse, 4 car garage. Over 8 acres of lakes, willows & blueberry fields. $1,395,000
GINNEL REAL ESTATE
Bedford Center Rd, Bedford Hills NY.
(914) 234-9234

Pelham, NY 29 Mins NYC
Unfurn'd 4 BR, 2 1/2 bth English Tudor Townhouse. LR/frplc, DR, deck, 1 car gar. Walk Pelham station & schools. $1650/mo 1-2 yrs. (Owner/Agent) 914-738-1133

BEDFORD HILLS, NY $375,000
PRIVATE YET CONVENIENT
Contemp on 1/2 acre. Walk to town, train. LR/frplc, Din area, EIK, fam rm/wd stove, 3 BRs, 3 bths, deck, skylights.
BJ FLETCHER Real Estate 914-241-9555
Please call Ann Ramone

Pelham Pelham Manor 29 MIN NYC
UNBEATABLE PRICE
Victorian, wraparound porch, gracious, lead wind, beam ceil, 5 bdrms, 3 1/2 bths, fplc. Just delightful $475,000
ANN DE SANTIS, Realtor
***4550 Boston Post Rd* 914-738-1360**

HOUSE
Connecticut

WESTPORT
HILLTOP CONTEMPORARY. Private wooded setting. Open floor plan. Working Greenhouse. $839,000.

WATERFRONT HOME with pier & deep water dock. Spectacular views. $1,225,000
FOR INFO: JOAN OLLWEILER
CALL COLLECT - 203-226-5100
WEICHERT REALTORS, Westport, CT

HOUSE
Orange County

Middletown Area - Last Of Its Kind—Chestnut Ridge Farm, 18th century, restored 10 rms, 2-bth home on 116 beautiful acres, 8-rm tenant house, pond & gravel bank are part of the property. Over 1 mile road frontage insures total privacy. By owner $950,000. Principles only. Call 10am-5pm, Mon-Thurs, 914-744-3909 or 6:30-9pm & weekends 914-361-4191.

BOAT SLIP

DOCKOMINIUMS
Beautiful new marina & facilities. Direct access to Long Island Sound. Prices start at $45,000.
FERRY SLIP DOCKOMINIUMS
100 Pequot - New London, CT 06320
203-536-8162

HOLIDAY ENTERTAINING
Present your season's offerings in the issue of New York designed to inspire Classic Revelry.
Call 212-971-3155
Ad Close: Oct 11. Issue Date: Oct 24.
On Sale: Oct 17.

Continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

COUNTRY PROPERTY
For Sale/Rent

YOURS ALONE
40 ACRES TROUT RIVER POND
GRACIOUS DUTCH COLONIAL HME
Unspoiled Beauty! - 3200 SF Hme, w A Spacious Flow; 3-4 BRs, Studio, Frml Din Rm, Liv Rm/Fplc, 30' Kit/Din/Woodstove $310,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Magnificent View Of Reservoir & Mts—Secluded nature's wonderland, fruit trees, lake, fplc. 8-rm renov farmhouse, Neversink-Liberty area. Must be seen now! $125,000. By owner 914-292-7368

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Sullivan County, NY

COUNTRY FARMHOUSE

This 2-story 1900's Farmhouse sits on 10 plus acres of beautiful Country property. 1 sparkling trout stream feeds into a second to form the land's boundaries. The home features spacious LR w/full wall brick frplc & plank panelling, huge country kit w/handcrafted butternut cabinetry, DR, fam rm, 4 BRs, stand-up attic & wraparound porch. 2 lrg barns, gar & pond. Just moments from crystal clear, 5000-acre mountain lake. Low taxes, a great investment for $199,000

MCKEAN REAL ESTATE
White Lake, NY 914-583-6003

Berkshires Condo Townhouses—2 BRs, 1 1/2 bths, 15 mins to Tanglewood, theater, skiing. 1000' from fishing, boating. Asking $93,900. Rossini Realty 413-443-2892

OCEANFRONT
S.W. NOVA SCOTIA

200 Ac 1350 ft of oceanfront $175,000
2.5 Ac 350 ft of oceanfront $29,500
68 Ac ocean island w/cabin $165,000
55 Ac 2000 ft of oceanfront $185,000
25 Ac 400 ft of oceanfront $49,500

All properties have dramatic oceanfront with excellent elevation, soils & sunsets - and are surveyed & have public road frontage, will subdivide, owner financing.
Brad 718-358-1658

Architect-Designed Contemporary Cottage—Exquisite natural setting, 15 acs w/stream & prof'l quality gardens & landscaping, comp privacy, nr Millbrook NY. $298,000. By owner 914-266-3217

Summer is almost over - and Ski season is right around the corner. Reach New York Magazine's love-to-ski readers in our weekly ski section. Call 212-971-3155

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, $260,000. Owner, 212-308-0893.

PRINCE EDWARD ISLAND
SEA CAPTAIN'S HOME
Spectacular 35-acre setting with 2000 feet of waterfront, includes barns & dockage. $200,000. US Firm. Ph 718-426-4006.

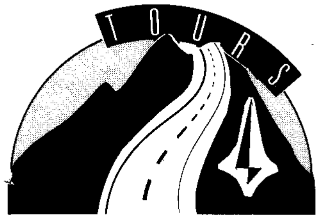
OFFICE
Westchester

1874 Victorian Charm in Pelham NY
Four offices in newly renov prof'l bldg, incl 2 rm suite with sep ent. Heat & elec incl. From $350/mo. Walk Pelham station. Owner/Agent 914-738-1614 (afternoons)

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Hudson River Wine Tours—3 wineries, lunch and tastings. Call 212-228-WINE

Soho Gallery Tour—And artist studio visit. Sat. 3 hrs. $25. 212-966-2454.

Visit Farm—Pick your own apples. Wes. Clark, Milton, NY 914-795-2270

ClubMed
AT A DISCOUNT
(212) 219-4612 1 (800) 999-8748
TRAVELBROKERS M-F, 9-6, Sat 10-5

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., San Fran, Mex City, P. Rico, Bermuda, B. Aires, Sydney, Europe & more! **212-431-1616** 12-5pm.

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $430. Paris $450. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Group Rates For Individuals—On Carnival & Royal Caribbean. 516-242-1212.

ROLLS ROYCE CRUISES
AT VOLKSWAGEN PRICES!
Alaska, Bermuda, Caribbean
Europe, Mexico, Panama Canal
CRUISEMASTERS®
10 McKinley Street, Closter, New Jersey 07624
1-800-367-4627 at the tone-dial **554**

SEASONAL RENTAL

NEW PALTZ, NY 1 1/2 hrs NYC
Cozy 2BR on wooded acre near Lake Mohonk, tranquil retreat. Pool, jacuzzi, fireplace. Seasonal and/or wknd pkg rates, depending on number of days/people. **212-722-4820. 212-831-6511.**

Westhampton Wkly Rent Lg Contemp, tennis, fplc, jacuzzi. 5BR. 212-308-5885

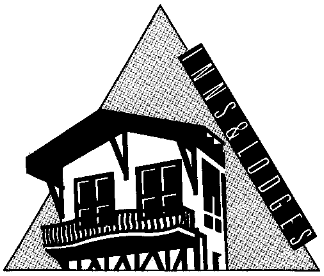
BED & BREAKFAST
Massachusetts

Cape Cod B&B—Antiques, beach, bike, psych. reads. 1st Sat./mo. 508-540-1791

BED & BREAKFAST
New York

Bed & Breakfast (& Books)
Manhattan's choice B&B reservation service is looking for hosts. Call 865-8740

Send Your Hard-Working Execs—Away for a well-deserved weekend, or treat yourself to genuine old world charm in Westhampton. 800-346-3290/516-288-1559



INNS AND LODGES
New York

RSVP RESORT RESERVATIONS
Chalets · Hotels (no service fee)
Fall/Holiday/Ski Pkgs. Hunter/Windham
518-263-HUNT 800-458-RSVP

Southampton · VILLAGE LATCH
Fabulous Fall Getaway Packages. Known internationally for its sophisticated ambiance. Your choice of mansion buildings to modern duplexes. Fireplaces, suites, hot tub/spa, tennis. In town, near beach. Also, rent your own mansion for corporate outings and celebrations.
516/283-2160

Chez Reaux Inn—Come stay with friends. Elegant and unique. We make you feel special. See the beautiful fall foliage. Catskill, NY 12788. **914-434-1780.**

De Bruce Country Inn—In the Catskill Mts, woods & streams, fall foliage, superb food, 2 1/2 hrs from NYC. 914-439-3900

EAST HAMPTON HOUSE
Located in one of America's most beautiful villages, seconds to ocean & bay beaches. Tennis courts, pvt patios & sundecks. Color TV, daily maid service. Call for list of local activities. Special off-season rates. 226 Montauk Hwy,
E. Hampton, NY 11937 (516) 324-4300

Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

INNS AND LODGES
Vermont

THE HAWK INN
Nestled on the valley floor of Hawk's 1200-acre, luxurious resort community is Vermont's finest inn. Amenities include shuttle service to Killington and Okemo, X-C trails, superb dining, horse-drawn sleigh rides, glass-enclosed spa and pool. **1-800-451-4109 or 1-802-672-3811.** H736.

Mount Snow, VT—Lux 3BR (10), 2 bath, cable TV, fp & w/d, on Mt. 203-284-2343

INNS AND LODGES
Pennsylvania

Overlook Country Inn

Featured in Country Inns & Back Roads. On 15 acres in the nearby Poconos, a secluded turn-of-the-century inn - dedicated to personal service, superb food and unhurried leisure. Fall Mid-Week Pkgs.

Stay 2 nites, 3rd nite is Free
Stay 3 nites, 4th & 5th nites Free

Broch: Box 680T, Canadensis, PA 18325
800-441-0177

RESORT
New York

MONTAUK SHEPHERDS NECK INN
HEATED POOL. Tennis. Golf pkgs.
Color TV (cable). Easy access beach,
fishing, shops. BED N' BKFST. Full
Country Bkfst in front of crackling firepl.
Fr $49 for TWO. Montauk, NY 11954.
516-668-2105. In NY State 1-800-345-3511.

Continued from previous page.

TRAVEL

Continued from previous page.

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 pp. 3 superb meals incl. Walker Valley, NY. **914-733-5652** VI/MC

VILLA/CONDO/APTS
Europe

ITALY...CASTLES IN THE SKY
Or Villas In The Vineyard.
The best rentals all over Italy.
American specialist residing in Rome
assists with the best selections.
201-226-3075 or 011396-474-6439 in Italy.

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

Acapulco—Lux villa, slps 2-14, servants, pool. Fr $100/da. Xmas avail 212-684-3255.

Acapulco Lux LasBrisas Villa—4 BR, pool, gdn, mag vu, full staff. 212-724-8463

VILLA/CONDO/APTS
The Islands

Leslie's Vacation Villas—Exclusive
Luxury villas on glorious St. Maarten
Tele 011-5995-22306 fax 011-5995-24940

St. Maarten—Lux. villas, a/c, 2-3BR/baths, maid, pool, low air/car. 804-353-5970.

TRAVEL HELP

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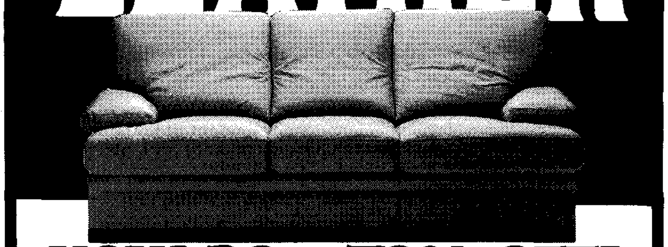

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ew York Services And Sales is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads;
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umor too! Seeks to share romance,
emistry leading to biology forever after.
n artistic, tender, very successful, Jewish,
m, mid 30's, 5'9". Seeking affectionate,
ainy beauty, 33 or less, smoke-free. Re-
y definitely requires photo. NYM L411

Gentleman's Gentleman—Very hand-
me white male, under 30 - private, con-
rvative, trim, healthy, masculine,
ances secure - honest, talented, enjoys
arts. Wants to meet handsome white
ale over 40 with similar qualities for life-
ne friendship - it's one thing I've always
nted. Reply photo. NYM L429

nderella Meets Godzilla—Frequently
my work. Child analyst, former SDS
mber, pretty, funny and writing a book.
eks complex man, passionate about his
rk, his play - and me. Note/photo if
ssible. NYM C532

iet Needs Romeo—Pretty, quality fe-
le, 26, Jewish, nonsmoker, seeks male
20's for possible relationship. Life's
re special when there's someone to
re it with! Photo is a must. NYM C565

mantic, Tender, Handsome MD—I am
in great shape, warm, witty and won-
ful! I am looking for a sincere, slender,
suous, pretty, family-minded woman,
35, to share all of life's pleasures: travel-
, elegant dining, loving, laughing and
wing together. Personal note and
oto a must. NYM L428

w Is The Time—Successful business-
n, 48, Boston/New York, enjoys the
bience of fine dining and skiing, inter-
ional travel and weekends away from
maddening crowds. Seeks attractive,
n, interesting woman to share the best
all worlds. Photo, please. NYM Y134

ght, Pretty—5'4", slim, long dark hair,
ish, in 30's, seeks sharp, slim, fit, hand-
ne guy, over 5'9", for culture, outdoors,
nmitment. Photo/bio. NYM S033

e-Man Woman—Desires one-woman
n who values an honest, caring re-
onship. I'm a head-turning Manhattan
fessional, 32, 5'6", a blue-eyed brunette
o's well-dressed, well-traveled, well-
ken. I seek a highly intelligent, warm,
cessful, attractive, witty, nonsmoking
n who is 38-55, to share romantic ad-
tures. Note/photo/phone. NYM L385

ely, Lovely, Literate—Athletic Jewish
y, English professor, 39, seeks warm
vital man for caring and lasting re-
onship, 40-50. Photo. NYM Y160

Handsome, Dynamic Entrepreneur—29, seeks beautiful woman under 30 - enjoys working out, candlelit dinners, cuddling by a warm fireplace. Photo. NYM Y163

Les Jours De Mai—Successful attorney, 41, who experienced Paris spring of '68, seeks French woman, 22-40, to see Rohmer films with, eat at Le Bernardin, compare cultures. NYM C618

Millionaire, Athletic Businessman—43, Westchester resident, enjoys theater, dining, travel, sports - seeks beautiful young lady, 30-35. Note/phone/photo a must. NYM Y210

Want To Trade?—Warm, dynamic, sexy Wall Street Lady, 5'3", extremely fit, moving to mid-life with great anticipation, wants to trade her independence for a relationship filled with sensitivity, wit, caring and mutual respect. He must be well-bred, well-dressed and physically fit, know how to be a friend first and a lover later and be interested in the arts, animals and adventure. Nonsmokers only. Phone/note. Photo optional. NYM C585

Last Guy You'd Expect—To search for a mate this way. Very easygoing, successful, funny, handsome, 30, 5'10", dark hair, green eyes, healthy athletic build - Tom Cruise type. Culturally diverse with strong moral and social convictions and zest for life. Seeks "together", pretty and musical lady, 20-30, with great sense of humor and Villagey style. Yes, this experience is bizarre! Please send note and recent photo (a must). I will reciprocate. NYM C586

It Takes Two To Tango—Good-looking, successful, single Jewish man, 30, with sensitivity and wit, seeks a woman who is bright, attractive and sweet, for lasting romance. Besides dancing, interests include classical music, jazz, linguistics, theater, exotic travel, Chinese language and culture. What about you? Photo appreciated. NYM L405

What A Catch!—Warm, pretty, sensitive, successful Jewish female, loves to laugh, work out, travel, dance, read - and even watch football! Seeks a loving, committed, attractive, intelligent, sports-minded male, with a good sense of humor, 35-50, to share my life. Note/phone/photo appreciated. NYM Y181

Warm, Witty DDS—Boyish 52, Jewish, nonreligious, 5'7". Arts and other interests. Seeks bright, pretty woman, 32-44. Photo helpful. NYM C583

Soft, Appealing Widow—Petite, nonsmoking, non-religious Jewish professional, seeks wise man, 54-65. NYM C620

Airheads Need Not Apply—Good-natured Jewish businessman, 27, would like to meet an intelligent woman with a mind of her own. Your interests should be broad, but being a Mets fan would be an indication of good judgement. Phone/note/photo. NYM C551

Athletic Jewish Lawyer—28, 6', 165 lbs. Seeks bright, honest beauty for fun or more. Photo, note. NYM C564

Appealingly Attractive Female—5'3", 110, shapely MA, late 30's. Can speak French, Spanish, German, Russian, while tiling, carpentering, designing and pickling wicker for palatial Queens apartment. I seek a man, 40's, with time for commitment. Photo if possible. NYM L408

Mozart, Mahler And Me—34-year-old, North Jersey male, Ivy graduate, tournament tennis player, loves music but unlucky in love. Seeks slender, nonsmoking, athletic Jewish female, 25-35, blue eyes a plus. Note and phone, please. Photo optional. NYM C546

Beginning With You—And hopefully having a happy ending. I am a tall, attractive, sophisticated, Jewish single woman, who seeks a tall Jewish gentleman, over 40, to share in all of the in-betweens. NYM C518

Great Cook!—Only kidding - but beautiful inside and out, female, 32, 5'9", Jewish, blue eyes, in sales. Enjoys skiing, plays, music, lives in New York City, raised in suburbs. Had enough of having it all, now seeks loving man to be my best friend (wherever you are) to share the simple things in life. Photo/bio. NYM Y166

Gifted, Athletic, Attractive Woman—Vibrant, with a zest for life, music and people, seeks professional man, 28-42, with a fearless approach to life and love. For keeps! Letter/phone. NYM C549

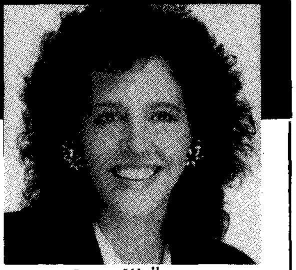
Future Psychologist—Jewish female, 27, seeks Jewish man who is warm and smart - and loves his work, his friends, good books, the mountain air. Photo/note/phone. NYM N220

Woman Seeks Woman—I'm 34, 5'4", green-eyed, attractive, well-educated, love foreign films/art/romance. NYM C539

Go Mets!—Attractive brunette, 36, seeks Major League relationship with caps set for home plate. Also likes tennis, crafts, movies, theater, kids. Please make a pitch if your intentions are "series". Nonsmoker. Note/photo. NYM L409

Good-Looking, Successful—Fun-to-be-with white male, 33, wishes to meet same type female, 23-29, for dining, dancing, outdoor fun and a warm relationship. Photo/phone. NYM L410

GQ Type—Doctor, 31, tall, trim, together, fun, Ferrari-owner. Seeks 20's, lean, loving beauty to spoil rotten. Photo.



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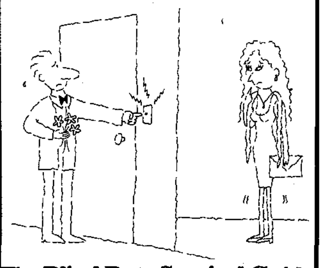

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White, Jewish, Successful Male—39 years old, possesses an MBA and an MS, never married, 5'11", 175 lbs. Looking for white, Jewish single woman, age 25-40, no children - must be pretty, intelligent, warm and communicative. I am looking for friendship, love and marriage. Please send photo and telephone number. NYM L414

I'm A Jewish Female—33, social worker, slim, very attractive. I enjoy the arts, politics and exploring the city. I'd like to meet a warm, intelligent, inquisitive and compassionate man. Note/photo. NYM C550

Simply Smashing—Pretty, slim, bright, warm, vivacious green-eyed blond. Seeks best friend - smart, funny Jewish man, 34-43, forever. Photo. NYM C553

Slim, Smart, Sensational—Six-foot publishing attorney, 41, very good-looking. Likes skiing, tennis and tenaciousness; loves openness and long talks. Seeks slim, smart, sensational woman in early 30's who wants to have some fun and then have a family. Note/photo. NYM Y174

Super-Handsome—Warm, witty, brainy, sophisticated, music-loving, white lawyer, 37, 6', in terrific shape, seeks beautiful, black or Latin beauty, 24-34, for serious relationship. Photo, please. NYM C556

You Know Me—I'm that very attractive, 36-year-old brunette you keep seeing all the time. We've passed on the street, glanced and smiled. Shouldn't we finally meet? Wouldn't that be romantic? Strolls in the park, candlelit dinners, quiet evenings at home. A note with photo and phone is a start. I'll call, I promise. NYM C573

Autumn In NY Is Exhilarating! Agree?—Attractive, 33-year-old, well-traveled professional woman seeks fun-loving, intelligent man. Let's start with a walk in Central Park. NYM C566

Successful Interior Designer—Beautiful, 5'4", 110, divorced, loves travel, classy yet down-to-earth, seeks multifaceted man who loves life and to laugh. NYM S031

Pretty, Warm, Effervescent Lady—In Bergen County seeking Jewish gentleman, 43-55, with sense of humor, nonsmoker, equally financially secure, to be my best friend and ? Photo, please. NYM Y187

Pretty, Blond Athlete—30, looking for confident, competent, caring man - to make my heart turn handsprings. I'm a slender, 5'5", blue-eyed Jewish Manhattanite, a successful businesswoman who enjoys sports, adores animals, loves to laugh and can dance the night away. My life is terrific but there's room in it for one more. If you're athletic, bright, nice-looking and have a good sense of humor, perhaps that room is yours. Photo, note. NYM L423

Starting Over—Just divorced mom, 33, tall, attractive and athletic, accomplished professional. Enjoys travel, music, Manhattan days and nights as well as relaxing in the suburbs. Looking for same in sincere, secure man with good sense of humor. Photo/note/phone. NYM L418

Your Prince Charming—Attractive, 32, Jewish male CPA, seeks pretty Jewish female, 22-32, Note/photo. NYM N203

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Male Jewish MD—34, seeks Jewish female MD, 24-32, who knows what we've been through, for romance. NYM C552

Gay Jewish RN—30, pretty, feminine, slim, seeks same caliber woman (playful, responsible, secure). Photo? NYM C558

Pretty, Glamorous—Late-30's brunette seeks successful, worldly Jewish executive, 38-48, who loves kids, owns a tux and knows a great catch when he sees one. Sense of humor and appreciation for the good life a must. Only commitment-minded need reply. Send note/photo/phone. NYM D160

Handsome Jewish MD—Specializing in wizardry - looking for Dorothy, 24-32, to lead to the land of Oz. Photo preferred. NYM C570

Gun-Shy, Green-Eyed Beauty—Fun-loving, sailor. Looking for sensitive, easy-going man, 35-49, for new friendship, possibly more. Phone/photo/bio. NYM Y188

Attractive, 39-Year-Old, Single Father—With artistic, creative and deeply romantic outlook, interested in meeting nice, attractive woman. Please send photograph. NYM Y183

The Chance Of A Lifetime—To meet this 31-year-old, very beautiful, adventurous, talented redhead, who has a passion for life and all the sensual beauty it holds. Seeking that one-of-a-kind man, who's truly handsome, successful, well-spoken and cultured, with a great sense of humor, who is capable of expressing and understanding his feelings. If you're not afraid of commitment, then let's share the best of life that's yet to come. Photo. NYM C560

Winter In Palm Beach—Warm, affectionate, considerate, easygoing, successful, nonsmoking, tall, slim, divorced Jewish man, 63, wants to hear from you in Florida. I enjoy bridge, tennis, sports, travel, most cultural and social activities. If you are slim, very attractive, 40's-50's, please answer with photo, phone and note. Religion not important. Interest in bridge a plus. NYM Y173

Female Wasp—Late 20's, seeks male Wasp, 30ish and above. NYM Y101

Ready For Romance—White Jewish male, 33, handsome, well-built and very successful, educated. Seeks slim female with high energy, beauty, brains and winner's attitude. I am 5'9", 145, brown hair and eyes. Are you seeking commitment, romance, travel, to live life beyond its boundaries? If movies, theater, sports, children, honesty and sharing are among your interests - lets meet ASAP!! Reply with detailed letter/picture. NYM Y112

Ni Honji Deska?—Then let's talk...I am 32, 6'2", slim, educated, caring, sensitive man. Note/photo please. NYM L419

Blue Blood And Beautiful—Independent, 43, seeks her match, 50 plus. NYM L420

Well-Made, Successful Entrepreneur—36, good looks, body and attitude, tall, dark, 160 lbs. Into health and travel, nature and loving one woman. Priorities: spiritual, family, then work. Semi-retired with more than enough. I am adventurous, sincere, sensitive and kind, looking for lady of highest principles, sensitive, caring, sharing nature. She must be attractive, health-conscious, great shape, disposition, with an open heart. Phone and recent photo for my reply. NYM F011

European Beauty—For marriage-family-minded counterpart. You are 33-42 male, communicative, handsome, trim, kind, intelligent, successful, well-traveled, ambitious - need sense of humor, for zany times together, romantic, affectionate, thoughtful, sensitive. I am 5'5", 32, beautiful blue-eyed blond, a stunning head-turner, UK/French bred, Wasp, super-bright senior exec at major NYC corporation. Described as "unique find", however have not found soul mate to share dreams with. Please send note, phone and photo. NYM C561

Dreams Would Come True—If a divorced Jewish female, sophisticated, sensuous, attractive, educated, affectionate, giving businesswoman, 42, were to meet a caring, successful, warm, articulate, romantic, tall, 42-55, businessman/professional, for best friend/loving, committed relationship. POB 461, Woodmere, NY 11598

Typesetter Man—40's; depth, warmth, humor, imagination - real! NYM Y189

Hey There—You with the humor, creativity, open, smiling face, (male 33-43). If you have a zest for life and an intention to marry - send note/phone/photo to effervescent, bright, shapely, strong, loving, happy Jewish woman (30's). NYM Y190

I'm Very Special - How About You?—Jewish Female, 44, petite, extremely attractive, beautiful figure, bright, independent, caring, warm and sensitive with wonderful sense of humor. Looking for a man, 45-50, who not only possesses the externals, but is equally successfu financially as well as personally. A man who knows himself and the meaning of commitment. Photo and phone a must. NYM C562

More Than Just Another—Elegantly attractive, Jewish, 52, upscale Manhattanite, with zest for life and multi-interests. Value hand-holding, sharing thoughts with a sincere, interesting, accomplished, smiling gentleman, 50's-60's. Do send note and phone. NYM Y191

It Takes A Special Man—To value a sparkling, passionate, vulnerable gal. If all of the above plus stunning looks challenge you and you are secure, dynamic, sensitive, 38-48 - where do we meet? Note/photo/phone. NYM L430

Successful, Handsome Professional—37 seeks slender, sexy urban sophisticate with style and substance, 25-31, for special relationship. Recent photo/note/phone. NYM L421

32-Year-Old Healthy Jewish Man—Attractive, successful professional entrepreneur - seeks a successful professional woman who is attractive, bright, adventurous, loves people and different cultures, sexy and fun-loving with a great sense of humor - who seeks the same. Take a chance and respond. NYM N226

Pretty, Young, Trim Female—38, 5'7", 120, divorced, no kids, own home. Career affords much pleasure travel. Refined, loves outdoors, is health-minded and fiesty. Looking for man with the right stuff for lasting relationship. Send note/photo. NYM C563

A Great Package—Jewish male, real estate professional who loves theater, travel, dining and breakfast in bed. Looking for a woman with warmth, beauty and intelligence, for permanent relationship. Photo appreciated. NYM Y194

Let's Have A Happy New Year—Stunning Jewish widow, tall, thin, very pretty, elegant, bright, independent, great smile, sense of humor, joie de vivre. Also warm, sensitive with eclectic interests. Seeks special, caring man, 45-young 65, who wants to to laugh and love and share the best that's still to come. Note/phone. Photo optional. NYM Y201

Terrific Yet Modest—Spirited, pretty, bright, slim, 5'7", down-to-earth Jewish woman, 33. Seeks warm, bright, fit, successful Jewish man, 30's-early 40's, who is mature yet remembers how to be a child. For friendship and commitment if the chemistry is right. Photo helps. NYM C554

Looks, Brains, Class—Fun-loving, witty, art/travel/sports-minded, secure female, former model, 48, seeks kind, upbeat, stable man of subtance and quality. Phone, note, photo. NYM Y193

I Am—A refined and delightfully unique, middle-aged gentleman of substance, in search of a relationship with a young lady under 42, who is not too career-oriented. Photo/phone a must. NYM C567

Dear Potential Friend, Lover, Husband—No games, no bleach, sheer honesty gal is searching for a 40ish "gentle" man - upwardly mobile, secure, sharing, caring, marriage-minded man who welcomes commitment for the lifetime fulfillment it brings. I'm a 5'6", stunning, shapely brunette entrepreneur, 42, an arty independent spirit who enjoys camping, kids, puppies, sunrises, intimacy, offbeat travel, honesty, togetherness. I'm strong-willed yet vulnerable, secure enough to believe there is a man out there whose life would be deeply enriched by my presence. Religion unimportant. I need someone who knows how to love and be loved on a daily basis. NYM L427

Female Aries/Rabbit—Seeks 41-year-old male Sagittarius Pig. NYM L424

Ivy Woman Professional—34, tall, beautiful, Protestant background. Seeks future with similar man of character. Bio/photo/phone. NYM Y196

Attractive, Blond, Single Parent—38, 5'6", slim, shapely, fun-loving, who likes dining out, theater, sports, music, wishes to meet Jewish male counterpart, 38-48, for a serious and fun relationship. Note/photo. NYM Y195

Successful Attorney, 36—Handsome, athletic, romantic, great sense of humor. Likes antiques, beach, traveling, new adventures. Seeks intelligent, attractive woman to share laughter and what life has to offer. Note/photo/phone. NYM Y197

Life's Too Short—Adorable, fun-loving, successful, down-to-earth, 34, Jewish woman would like to see if we could be a team. Try to send photo. NYM F015

You're A Man—Who possesses an easy smile that exudes warmth, intelligence, confidence and success. I could find you on a tennis court, at the theater, dining in a fine restaurant or traveling the world. You're between the ages of 35 and 45. I am a well-educated woman who is attractive, has a strong sense of self and laughs easily. We are ready for a best friend, lover, confidant and co-conspirator. Note/photo/phone. NYM Y199

Prince Charming—Madison Avenue corporate president seeks Cinderella, under 42, companionship, travel and possible relationship. Photo/note/phone. NYM Y119

And He Can Cook Too—Recent CA transplant, 29, looking to explore all NY has to offer. Seeks playful lady with a sense of humor to grow with. NYM Y185

Lovely, Happy Lawyer—Mid 40's, 5'5", Manhattanite. Seeks man who likes that kind of woman. NYM L413

Nice Guy—Tall, 60, Jewish attorney, pipe-smoker. Seeks bright, slim and caring woman. Recent photo, please. NYM C576

I'd Like To Meet A Man—With his feet on the ground. A man who is warm, intelligent, energetic and has a good sense of humor. I'm 5'2", 35, in the advertising business and would enjoy hearing from you. NYM C569

Pretty, Jewish Female MD—Seeks Jewish male MD or businessman, 28-38, for "forever". NYM Y200

Whatever Happened—To old-fashioned love? You're smart, strong and successful, a professional man, over 48, tall and attractive. You've worked hard to get where you are. You've earned respect and admiration. Maybe now what you want most is a bright smile, loving arms, and someone to talk to at the end of the day. I'm attractive, slim, accomplished and secure. I too have worked hard, traveled many paths, cried a little, laughed a lot and am ready to care again for one special man. North Jersey, Jewish, a multifaceted woman wanting companionship, sharing, fun and romance. Note and phone. NYM C568

Striking, Handsome, Blue-Eyed—33, 6', 175 lbs, self-made multimillionaire and all-around nice guy, looking to fall in love with Ford/Elite or equivalent cover girl in her 20's. Bio/photo, essential. NYM D155

Musician, Feminine—55, slim, attractive, 5'4". Intellectual interests and involvement take top priority in my life. Love arts, travel. Seek male counterpart (54 plus), who loves the world of ideas, the joys of life. Bio/phone. NYM Y207

When I Walk By, Men Smile—Dancer turned designer, 33, slim, pretty, lover of guacamole and champagne, looking for curious, socially conscious guy who's smart, fit, dynamic and witty. Nonsmoker, 30-40. Note and photo. NYM Y142

NJ Physician—35, male, seeking female counterpart for lasting relationship. Photo/phone/note. NYM N224

Eligible Bachelor—Adorably different, witty, handsome, 38, MBA/entrepreneur, very athletic. Seeks shapely, beautiful, brainy, successful career woman, 25-35, who can appreciate a special man. Photo/phone please. NYM Y206

Pretty Psychologist/Runner—Huggable, warm, open, slim, down-to-earth. Travel, film, music, Mets lover. Seeks lively Jewish man, 38-45, once wed. NYM C571

Warm, Loving, Affectionate—Great-looking (no joke), Manhattan Jewish female, financially and emotionally secure, seeks sharing, love and laughter from her 35-50-year-old male counterpart. NYM L374

Strawberry Blond Delight—Very pretty, tall, trim, sexy, bright, nice, vivacious, successful Christian woman, seeks that special chemistry for lasting relationship with single male counterpart, 35-45. Nonsmoker and photo a must. NYM C575

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Very Pretty, Blue-Eyed—Professional, 29, 5'5", Jewish, vivacious, athletic. Seeks handsome, intelligent male counterpart. Photo a must. NYM C516

Let's Make It Happen—Suburban, sophisticated widow, Jewish, 60 plus. Enjoys bridge, golf, theater. Seeking fun-loving, nonsmoking male. Note/phone, please. NYM Y203

Upbeat, Down-To-Earth—Bright, warm, very attractive psychologist, seeking compatible Jewish male, 45-60. NYM L395

Born-Again Christian—Very handsome Italian-American, born-again Christian, 6'2", 175 lbs, 39. Happy, warm, caring and romantic. Still growing within. Successful professional who doesn't always have the time to go to Christian singles' fellowship meetings. So I'm placing this ad. I'm seeking a special lady who is born-again and is beautiful or exceptionally attractive, tall, soft-spoken, feminine and elegant with a happy personality that is genuine. Someone who likes home life and dinner by candlelight. For commitment and marriage. Please reply only if you are the person described. Thank you. Photo/phone/bio please. NYM L324

Femme—30, NYC, seeks Christian man, drug-free, marriage-minded. NYM C632

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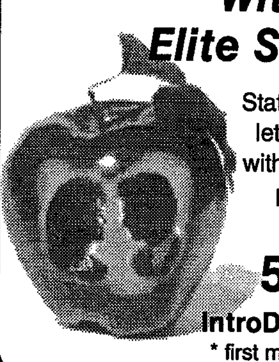

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Green-Eyed Blond Beauty—5'6", slim, mid 40's, happy, down-to-earth, vivacious, sophisticated, introspective, world-traveled. Desires successful gentleman, 45 plus, with sense of humor, warmth and self-confidence. Photo/phone. Will exchange. NYM L380

40-Year-Old Manhattan Professional—Handsome, skier, looking for a special woman to share that perfect run. Must be attractive, petite skier, height 5'0"-5'5", age 25-35, nonsmoker. Photo a must with note. NYM Y155

Laughing-Eyed Lady—Unpretentious, direct, aware, supportive. I'm 41, a data processing manager who's an ardent traveler, fascinated by wildlife and nature. I love movies, sci-fi/mystery books and vacation photography. Looking for man in 40's to share interests and life's wonders. Write and tell me who you are. NYM C511

Fall - For One Singular Sensation—Sweet, sexy, successful Jewish beauty with "joie de vivre" seeks dashing, 30-plus man of integrity for double the pleasure. The chemistry that ignites, quenches and inspires may only be a note/photo/call away. NYM L381

Ambitious Manhattanite—5'10", 185. Likes fine dining, repartee. Seeks very pretty, moral lady, 30-36, nonsmoker. Collegiate type a plus. NYM Y156

No-Frills Woman—42, expatriate upper west-sider, 20 miles north of NYC in old farmhouse, working in NYC. Down-to-earth, open, bright, witty, sensitive, honest, direct, caring, irreverent, zany but stable, slim, Jewish, blue-jeaned mother - seeks man of similar ilk, to share feelings, humor, talk, life's ironies, food, affection and ultimately hearth. NYM Y204

Doctor Turned Teacher—Jewish male, 29, 5'7", idealistic, slim, nonsmoker, nice appearance, seeks female who feels simplicity is the key to happiness. NYM C572

Good-Looking Wasp Executive—60, 6', 170 lbs, significant financial resources, traditional values. Interested in classical music, books/plays/films of substance, political and socio-economic ideas. Good conversationalist with a mature sense of humor. Apartment in city and summer residence in country. Seeking permanent relationship with intelligent, attractive, culturally compatible woman, mid-late 40's. Note/photo, please. NYM C513

Pretty, Sexy, 40's Lady—Seeks man for skiing, tennis, romance. NYM C519

Spirited, Dark-Eyed Beauty—31, professional, self-aware. Seeks tall, successful, playful romantic, for caring, passionate relationship. Photo/note. NYM N219

Christian Widower—Early 50's, professional. Life just comes around once. If you want to share that life with someone who has a zest for it, is down-to-earth, warm, loving and compassionate, pragmatic about the basics, still a dreamer and a doer and an enjoyer, please reply. Queens/LI resident preferred. NYM C510

Interesting, Educated, Petite Widow—Successful Manhattan entrepreneur who likes music, dancing, cooking and travel, seeks compatible Jewish man, 50-58, for caring and sharing. NYM C515

Objective: Chemistry—NJ, single white male, slim, educated, successful, 39. Believes in honesty, loyalty, rock and roll. In search of classy lady with warmth and wisdom, to share pursuit of happiness. If you're bright, pretty and maybe a little too intense, please say hello. Photo appreciated. NYM Y144

Beautiful, Thin—5'6", blond, green-eyed psychologist, culture buff, beach bum, sports fan and incredibly successful mother of two well-hatched sons, still looking for happily ever after with refined, accomplished, truly available male (38-45) with sparkling eyes and a sense of the sublime and the ridiculous. NYM C521

Dichotomies Abound—Shy yet outgoing, down-to-earth yet off-the-wall, single Jewish male, 30, 5'8", seeks shapely yet slim, smart yet simple woman for tumultuous yet stable relationship. NYM C517

Let's Spoil Ourselves—My ideal partner would be a very attractive, bright, warm, outgoing, curvaceous, confident, feisty, fit, romantic, down-to-earth female, to 5'6" and to 32 years old. Your perfect friend and lover would be a cute, funny, athletic, logical, honest, successful Manhattanite who is 5'7" and 37 years old, not into smoking, drugs or religion, who enjoys dancing, tennis, the outdoors, exploring NYC, quiet times, etc. Phone/photo appreciated. NYM N202

Handsome, Poetic, Elegant—Jewish physician, 29, with a love of politics, psychology, forbidden beaches, exotic travel and endless romance. In search of a woman of warmth, beauty, sensuality, wit and wisdom. Photo/note/phone. NYM Y161

Go For The Gold—I'm a super-attractive, super-successful, highly-educated, adventurous woman from Manhattan. If you're a dynamic male, 43-53, who is a true winner, I'd love to hear from you. Photo a must. NYM Y162

You'll Want To Take Me Home—To meet your folks. Your friends will be impressed too. Blue-eyed blond, late 30's woman, outgoing, loves travel. If you're a man, 35-45, seeking a lasting relationship, please write. Photo/phone. NYM L386

Warm, Eclectic, Very Pretty—Slim white female, 33, attorney. Enjoys tennis, x-country skiing, reading, arts and long country weekends. Seeks nice-looking, unpretentious, open, white male, 28-37, for friend and partner. Note/photo/phone, please. NYM C520

Ad Of The Year—I am a dynamic, charming, successful, handsome, loving and loved (29-year-old male, 5'11") entrepreneur with blue eyes and a Pepsodent smile. I am seeking a woman who is Jewish, 20-30, gorgeous, slim, chic, sexy and warm: socially polished and not into games but likes to play. You will be my friend/lover and possibly more. You must love children, flowers, art, big band music, cookies and romance. Send photo, phone and letter soon, as I don't know why I'm still available. Sense of humor counts heavily, so make me laugh in your letter and I'll be your best friend. NYM L387

Phi Beta Kappa Prom Queen—Charismatic, musical, PhD, 43, 5'7", 118. Seeks very successful Ivy-brain who wants romance, kids (in that order). NYM Y164

My Country Club Or Yours—For great days of golf and dinner. Class A, slim, pretty, Jewish widow, seeks bright man, 55-65, who knows how to smile, laugh and enjoy life with a vibrant woman. Holding hands in movies a plus. Note/photo/phone. NYM Y165

Love, Trust, Anagada—"Sheets", "the bumps". Divorced, very secure Jewish male CEO, mid 40's, tall, good-looking, seeks 30-35, very attractive female who fully understands the meaning of these words. Photo please. NYM L388

Marriage-Minded, Divorced, Jewish—Male, 40, good-looking, 5'8", fit, varied interests, Kosher, non-drug, nonsmoker. Seeks single Jewish female, 28-34, refined, slim, feminine, mature, Kosher, honest, loyal. Photo/note/phone. NYM Y205

Pretty, Warm-Hearted—Professional Jewish female, 32, varied interests, seeks caring Jewish professional male with solid, traditional values. Photo. NYM L389

Programmed For Romance—Jewish female computer analyst is looking for that special Jewish man to share theater, movies, dancing and dining out. I'm 32, 5'4", attractive, fun, warm and romantic. If you're 32-38, 5'7" plus, professional, witty, romantic and a nonsmoker, let's connect. Note/photo/phone. No drugs. NYM C523

Professional, Good-Looking, Dynamic—Man, 40's, 6', looking for bright, attractive Jewish woman in 30's who is looking forward to marriage and children. Send photo if possible. NYM S032

Pretty, Slim, Affectionate Blond—Professional, 33, vibrant, fun-loving, Jewish, seeks sexy, successful, sensitive male for lasting times. Photo. NYM C524

Brainy, Upbeat, Slim—Classy, successf professional woman (39) seeks tall, han some, brilliant, witty and wonderful ma (up to 48) for fun, friendship an emotional connection. NYM C525

Divorced My Ski Partner—And chairlif can be lonely. 32, 5'7", hazel eyes, Jewis professional male - seeks female counte part for Rocky Mountain trip this wint and hopefully much more. Note/phon photo, please. NYM C548

Slim, Svelte, Secure Widow—Would lik to meet a tall man in his 60's, who ha varied interests and would like to sha them - as I would like to share min Nonsmoker please. NYM N209

Warm, Attractive Man—Professiona sometime painter, slim, 48, 5'10". Seel NYC woman with lively mind and slend body. Note/photo. NYM Y171

Attractive Lady—24 years old, of Cuba descent, seeks sincere, considerate ma for meaningful relationship. Please sen photo, phone and note. NYM Y167

Pretty, Classy—Seeks upbeat, nice, no mal, established man, 48-55. NYM C574

Attractive, Successful, Sexy Woman- With warmth, humor, class, financial s curity, young 40's, would love to conne with a nonsmoking, attractive man, 40-5 with depth, sensuality, security (emotion and financial), warmth and humor. Not photo/phone. NYM C577

My Number 2 Passion: Baseball- Looking for Number One. Feisty, funn attractive woman seeks handsom emotionally available, monogamo (Mets?) fan, 36-48, with wit, charm, sens tivity. Enjoy movies, theater, 60's roc cats. Nonsmoker, over 5'7". NYM L391

Gay Woman—63, vivacious and warr hearted, sculptor and owner of small bus ness, nonsmoker. Seeks serious relatio ship with sweet, affectionate woma 45-65, who is intelligent, vital, fun-lovi and seasoned in the art of communicati on a deep emotional level. NYM Y208

Let's Explore The World—Attractiv 5'8", Jewish travel executive, 31, mom one, seeks successful and sincere Jewi man who'll want to share fabulous trave as well as quiet moments at home. I' holding your boarding pass to a wonde ful adventure. NYM Y168

Crazy, Cynical, Romantic—Practical b daring, silly yet serious, strong - also sens tive, 33, decent, caring male. Seeks warr witty, offbeat, fun-loving woman to sha all - and you? NYM N228

Are You Like Me?—I go for it, a g player, some people say I'm a seat-of-th pants kind of guy. I've had my ups ar downs but enjoyed every minute of it work hard, play hard, have fun. Male, 30' looking for female like me. NYM Y169

Very Attractive, Bright—40-year-o blond, 5'4", 130 lbs, woman would like t meet an accomplished male for a serio relationship. NYM C528

Friendly, Intelligent Woman—Slim an attractive, PhD historian, mid 40's, seel appropriate male counterpart for mono amous, sensual, fun-filled, caring relatio ship. NYM N227

Beautiful And Passionate—Jewish femal 25, alive with personality, seeks Jewis male to share with and care for, 25-3 nonsmoking. Note/phone. NYM Y172

wenty-Five Cent Special—You're an lorable, trim, lively, shapely female, who ıjoys week-night dinners, weekends vay, exotic drinks, exciting events, good ınversations, great desserts and fun with 30, 6', Jewish, super-personable, very ıtgoing guy. Splurge! Send letter/photo. ɔu'll make a new friend. NYM C584

ɔmance/Romance—Stylish, sensitive auty, Jewish, 33, fit, sophisticated and xy. Loves the arts, sports and gourmet oking. Desires a successful man who's tty, bright and a true romantic. Photo/ ıte. NYM C529

ıend Hanukah With Me—Attractive ofessional, 31, seeks intelligent, successl Jewish man. Let's laugh, travel, ski and /e life meaning together. Honesty and nse of humor a must. NYM D157

t's Share Dreams—Special, loving, mpassionate, nice-looking Jewish male, , private practice sports psychologist/ ychotherapist, who enjoys sports, eater, ballet, family life, etc. Seeks very ecial, attentive, responsive and sexy ıman for committed relationship. Note/ oto/phone. NYM Y209

ıy Male Professional—31, white, 6', 165 , handsome, excellent physical conion. Seeks similarly optimistic, establıed professional, 30-40, who resides in anhattan and desires a meaningful, ıg-term relationship. Take a chance. oto appreciated. NYM C530

m, Very Pretty Attorney—Glamorous t loves weekends in the country - seeks ractive professional man, 31-43, with ne spirituality, who is ready for a comtted relationship and family. Photo/ te/phone please. NYM N229

"B" Movies Here—37, 5'9", handne, successful Manhattanite - loves ıvies, museums, Chinese food. Seeks atctive woman for Academy Award-winıg experience. Photo/bio. NYM S034

ınning Redhead—Gorgeous legs. Fun, ty, 26-year-old actress, looking for ler, distinguished, highly successful n. I'm very refined, very affectionate, arming, monogamous. You enjoy an ellent life style but need someone to t a smile back on your face. NYM C535

sperately Seeking Mr. Wonderful— pretty, vivacious Manhattan widow o knows how to make a genuine reonship work. Has a great lust for life's s and wants to share it with a warm, ure and sincere man who has equal ues, 50's-60's. NYM C531

ll Irish Beauty—Generous nature, inigent, athletic and super cook. Seeks man, 45 plus, nonsmoker, dynamic, ıse of humor who loves life and wants share his joy with a great lady. Photo a ıs. NYM L394

king To Share—A loving and lasting ationship with an intelligent, passionate d compassionate, professional man. I'm warm, bright, slim, pretty, Jewish chotherapist, 37, who likes the arts, vel, beaches and ski slopes. NYM C533

vacious, Long Blond Hair—5'7", apely, attractive, fun-loving, talented, ıltilingual female, enjoys travel, boat-, music. Seeks sincere, handsome, vish, intelligent male, 44-54, for love, ighter, great times. Photo. NYM C587

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Co-Workers—Female, 25. Male, 26. Both attractive and bright - overworked and underpartied. Looking for counterparts. Note/photo. NYM C512

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Extremely Rare Opportunity—To find a sensuous, 28, blue-eyed blond with brains, beauty and high standards. I wish to establish a relationship with a self-made man, someone of class and dinstinction who enjoys the finer things in life such as travel and the arts. If you are caring, loving, romantic and secure in yourself, and currently looking for a woman to help fill the void, then you need not look any further. NYM D158

Is There An Attractive Lady—With charm and brains interested in spending two weeks in Grand Cayman over X-mas/ New Year? Photo a plus. NYM Y113

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Some Enchanted Evening—A dynamic group of ten...very attractive, successful, interesting, intelligent, classy, aware and exciting women, 36-50, invite ten men with similar qualities, 35-55, for a marvelous, fun-filled evening in an upper West Side apartment, to include cocktails, music, good conversation, new friends and a catered dinner. Please send note, interests and photo. NYM C580

Successful, Handsome—And quite young-looking, early 40's, white businessman, is seeking something special. Searching for an extremely attractive, model or model-type young lady, 20-30's, who might enjoy royal treatment and travel. This woman will be sexy and striking, bright and honest with her feelings. Photo given preferential treatment and returned. NYM Y198

Successful Executive—60, 5'11", funloving, likes good dining, travel. Seeking companionship of attractive young lady, 25-40, nonsmoker. Reply with photo which will be returned upon request. NYM T460

Successful Norwegian Businessman—43, visiting New York 6-8 times a year, seeks attractive, sexy lady, for fun and enjoyment. Fine dining, theater and cozy nights. Photo appreciated. NYM T457

Soft, Appealing Widow—Petite, nonsmoking, nonreligious Jewish professional, seeks wise man, 54-65. NYM C615

Beautiful Professional—5'7", sensitive, warm, caring. Seeks successful, kind, humorous, caring man, 50's-60's - for serious relationship. NYM C555

Former Heart-Breaker—Seeks former ladies' man with power, success and a playful nature - who likes his woman beautiful and brainy, soft and sexy, sassy and satisfied, and the right age - 49. Photo, please. NJ/NYC. NYM C588

Attractive Brunette—Late 30's, Manhattanite, intelligent, good-hearted, seeking gentleman for best friend and soul mate. Bio/phone. NYM C534

Chic, Fashionable, Very Attractive—5'7", slender, Jewish, no children, Westport CT homeowner, NY business owner. My career is not important - being your dream wife and lover is. Seeks male, 5'9" plus, 37-53, nonsmoker, equally financially secure. Send phone. NYM Y175

Nice Guy, 60's—Seeks nice gal to 55. Caring, college, Christian. NYM L396

Handsome, Upbeat White Exec—Solid character, gentle soul, romantic touch, financially secure. Seeks same in gracious, slender widow or never-married Christian lady, nonsmoker, 40-53, to share meaningful future. We deserve mutual dedication. NYM Y176

Ravishing, Raven-Haired—Former RN, slim, sexy, caring, 39-year-old, divorced female, seeks secure, affectionate, sensitive male, 38-55, who likes life, love and laughter. Hope to find best friend, lover and maybe more. Photo/phone, please. NYM C537

Handsome, European, Jewish, 32—Prefer older woman. Photo please. NYM L407

Athletic, Handsome Surgeon—25, 5'10", dark, very well-built, mature, sincere. Residency training leaves me too busy for bar scene. Seeking attractive, intelligent female for serious relationship. Photo/bio/ phone. NYM N221

Elegant, Attractive Lady—Wishes to meet successful, unattached gentleman (55-65) for companionship and fun. Note. NYM Y177

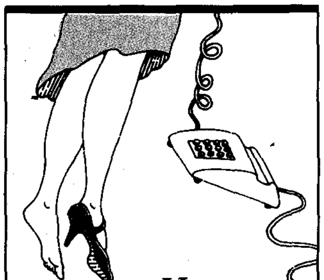
Lovely, Lively, Warm, Intelligent—Slender woman in late 30's, Manhattan professional, looking for man, 35-45, for fun and interesting times - maybe marriage, maybe children. Note/phone/ photo. NYM L398

Unique, Inspiring, Unindicted—Investment banker, currently deemphasizing work, seeks bright young woman for romance. Of course, looks not important - however, photo, tennis tips, flowers, etc. appreciated. NYM L399

Very Pretty, Shapely Professional—Great smile. Warm, witty and sharp, sophisticated but unpretentious. Seeks attractive, warm, reasonably successful, sane man, 37 plus. Photos exchanged. NYM L400

Lady Veterinarian—Interests include horseback riding and the arts. Seeks educated, happy, successful, single white male, 44-55, nonsmoker. Photo preferred. POB 116, Demarest, NJ 07627

Energetic, 29 And...—Ready to rock and roll, this Jewish female, loves the outdoors, laughter and warm hugs. I'm 5'6", have dark hair and big brown eyes. If you're 30 plus, successful and ready to get serious, let's meet. Note/photo please. NYM Y180



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Very Pretty, Dark-Haired/Dark-Eyed—Jewish professional, mid 30's, looking to meet a special man, 35-45. He should be intelligent, successful, warm and attractive, looking to meet a woman with similar qualities. Photo if possible. NYM L403

Satisfaction Guaranteed—By this handsome, bright, athletic Jewish exec, 35, seeking attractive, fit and witty female who also realizes life's treasures are worthless unless they are shared. Photo. NYM L404

Tired Of Waiting—I never thought it would come to this, but...I know somewhere out there is a cute, athletic woman who enjoys tennis, reads the newspaper, has opinions, is quick-witted, doesn't smoke and likes movies and the Mets (not essential though). I'm 34, Jewish, slim, successful, blue eyes, curly hair and live in Manhattan. Phone/photo. NYM L406

Follow Your Instincts—This simply irresistible, great-looking brunette is waiting to meet you. I'm 34, fun-loving and athletic. Are you 32-42, Jewish, handsome, with a sense of humor, style and adventure? If so, don't miss this chance. Take a risk. Photo/note. NYM Y170

Executive, Intelligent, Handsome—Athletic, 50's, 5'11", seeks a bright, urbane lady who is beautiful or exceptionally attractive, trim figure, very nice legs, 40 or younger. (Please reply only if you are the person described.) Thank you. NYM Q670

Young, Reserved Man—Likes romantic walks on the beach and fishing. Seeks attractive, white, Catholic woman, 25-35, who enjoys same. Please send note and photo. NYM C582

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 630

BY MARY ANN MADDEN

> "How could today possibly be her 60th birthday, wondered Eve, Vicomtesse Paul-Sebastien de Lancel, and the greatest lady in the province of Champagne when, since morning, her spirit had been invaded by a sense of sparkling exhilaration, as festive as an orchard in full bloom, wind-tossed under a holiday sky?"

Above, the actual (truly) first line of a popular new novel. Competitors are invited to *invent* the opening sentence for a best-seller of equally, uh, . . . you're invited to do your worst. (Brevity is always acceptable.)

Results of Competition 627, in which you were asked for listings of small businesses doing very little business.

Report: A grotesque assortment. Thank you all very much. Insistent themes: Used or recycled golf tees, tea bags, toothpicks, and condoms. (I just work here, I don't make these up.) Single socks mated, "Jump Suits" or "Crash Helmets" for the downwardly mobile broker. Many a truth is said in jest, you know. I expect you *do* know. Well, it bears repeating. Now please read these. And when you do, be kind.

First Prizes of two-year subscriptions to "New York" to:

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sp. ment.: John B. Rockwell, N.Y.C.

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Susan Siefert, Fairfield, Iowa

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Alicia Ann Chomo, Wilmington, Del.

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Don Hauptman, N.Y.C.

CLUB DEAD. Vacation spa for the social outcast.
Harry Anderson, Dallas, Tex.

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Anthony Gray, Closter, N.J.

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Oliver Chant, Dorset, Vt.

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Charles Eisenhart, Middletown, N.Y.

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pizza to anywhere on earth. (Refund if lat
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gle button on this ingenious telephone a
find out how much you owe your broker.
Raymond E. Benenson, Niskayuna, N.

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dimes, quarters. We still honor Susan
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Joe Raiola, Woodside, N.

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topics, cross-indexed.
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and private sector. Check out friends and
mestic help. Great for parlor games incl
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to ailing felines. Let us put a smile on y
puss.
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similarly: Irene Tytik, Aspen,

thirtysomething: the soundtrack. they're j
like you. why not live your life with th
background music?
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ing Nights? Works during standing ovatio
Fits in purse or pocket.
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maidens, thumbscrews, more. Ye Olde S&
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four cots. Scares wildlife. At all larger sp
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Lucite. Port-a-Pet, Box 777, New York, N
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sp. ment.: N. J. Kozokoff, Chicago, Ill.;
Bob Kopac, Poughkeepsie, N.Y.

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Jay M. Tischenkel, Miami, Fla.

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Patsy V. Felmet, Wintersville, Ohio

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Eric Hyman, Fayetteville, N.C.

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Mel Seacat, N.Y.C.

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Joe Moore, White Haven, Pa.

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ment.: Sheila Blume, M.D., Sayville, N.Y.;
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Tippi Gibson-Nash,
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Jim Smith, Delmar, N.Y.

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Clair Telhume, Cleveland, Ohio

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similarly: Lucille Posner, Brooklyn;
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Judith Klein, E. Brunswick, N.J.
sp. ment.: Edward David, N.Y.C.

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Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 630, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by October 21. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 21 issue. Out-of-town postmarks are given three days' grace.

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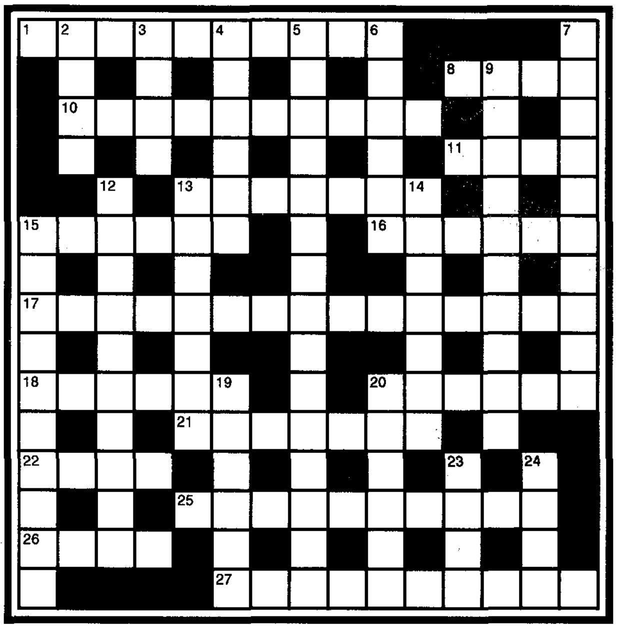
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Short on the epidural? (4-6)
8 Giving a page drink is dim! (4)
10 Being superior about one's medical attendant. (4-6)
11 Blurred post mark. (4)
13 The man seeking some explanation for people's lateness. (7)
15 Blast at a pirate. (3-3)
16 It's true about the record reverse. (6)
17 Making free, as possibly ten fishermen can. (15)
18 Drawn round soldiers in ranks. (6)
20 He'll shun a woman with leftish backing. (6)
21 Forage by an alpine lake. (7)
22 Bearing on the queen's language. (4)
25 The absolute certainty of a prison sentence. (10)
26 Call for organisation from self-interest. (4)
27 They restrict entrance to single persons only. (10)



DOWN

2 Duck under a doctor's reading-desk. (4)
3 Acting in generous fashion, though it's a strain. (4)
4 The result of people setting their sights high? (6)
5 Artisan represented as an asinine character. (6, 3, 6)
6 Thatcher sounds a bookish type. (6)
7 This ensues a good atmosphere perhaps to travel in. (10)
9 A couple of coppers meeting a boy in tears will make arrests. (10)
12 Taking the part of a national hero to gain some hold. (4-6)
13 Sweet creature cut by a painter. (7)
14 Book—something to fall back on. (7)
15 The sweater made by a guy's beloved. (10)
19 A simple boat of taste for the Frenchman. (6)
20 Orders may be sent with the bill enclosed. (6)
23 Only a little claim in insurance circles, really little. (4)
24 No longer applied to cigarette-ends. (4)

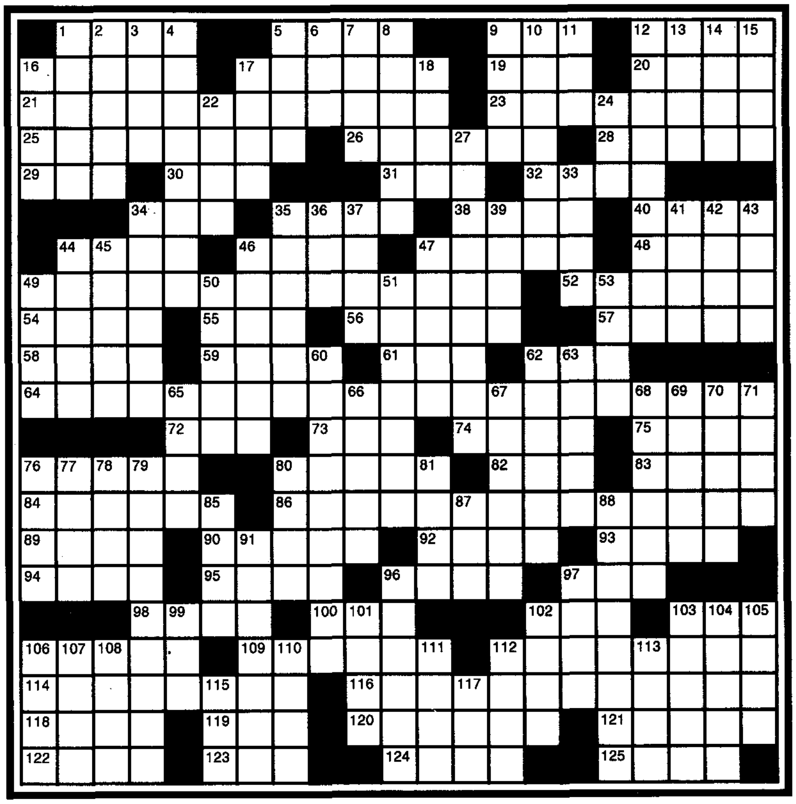
'APARTMENT NUMBERS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Office rush abbr.
5 Gymnast Korbut
9 Blast with a ray gun
12 Wash
16 Cordage fiber
17 K9
19 Spire tip
20 Step ——!
21 "—— 2B"
23 Al
25 Prow spar
26 Bryant and Loos
28 The Joads, e.g.
29 Aliens, to Spielberg
30 Call from the Titanic
31 Third numero
32 Turner or Leser
34 Cries of wonder
35 Incenses
38 Not harsh
40 Forgo food
44 —— Alto
46 Snick's partner
47 Spendthrift's outing
48 Triumvirate
49 2T
52 Make reprisal
54 Put on the payroll
55 FDR bureau
56 Peerless items
57 Shackles
58 Ah, me!
59 Actress Kedrova
61 Female ruff
62 Justice Fortas
64 "—— I8"
72 Part of IOU
73 East of Nor.
74 Urban pall
75 Butter sub
76 Wyatt's family
80 Sell hot tickets
82 Biblical lion
83 Hit's alternative
84 Athens's rival
86 "F8 ——"
89 Dole (out)
90 Northern goose
92 Blue-winged duck
93 Circle segments
94 Company VIP
95 007
96 Shea nine
97 Belgian-French river
98 Bette Davis features, in a song
100 Culbertson of bridge
102 Baird the puppeteer
103 Medical suffix
106 Buffed leather
109 Author Welty
112 Amulet
114 4C
116 B9
118 Mideast gulf
119 Middle of the 11th c.
120 "—— 4U"
121 Uses a whetstone
122 Protracted
123 Lady Bird's successor
124 Slaughter
125 Taunt

DOWN

1 "—— in the Dark"
2 Culinary hodgepodges
3 Clergyman's clothes
4 Viewing-device entertainment
5 The long and the short ——
6 Parl. nobles
7 Prado artist
8 Ten-percenters
9 After epsilon
10 Early missionary
11 One of Gladys Knight's group
12 C2
13 Con voter
14 Kind of squad
15 Ordinal-number enders
16 "Wouldn't —— Loverly?"
17 Elevator man
18 The pokey
22 No-seats abbr.
24 Sine qua ——
27 Femme fatale
33 Mental project
34 Firstborn
35 Take puffs
36 Ump
37 Younger Saarinen
39 State flower of Tennessee
41 River of Tuscany
42 Endorse
43 Ballerinas' props
44 French doughboy
45 Tapestry city
46 Try hard
47 Vermeer's contemporary
49 Sound of a loud impact
50 Spouse's relative
51 Winds off
53 —— Cong
60 Ran off
62 Ethically neutral
63 Get the ball rolling
65 Party-giver
66 William —— Gladstone
67 Nebraska Indians
68 Ballpark thrills
69 Ending with sacro
70 Tree residences
71 Kin of golly
76 Salinger girl
77 Highest point
78 Have status
79 B4
80 Ugly Duckling, ultimately
81 Jazzman Fountain
85 French ecclesiast
87 Asian festival
88 Sunshine concomitant
91 German measles
96 "... —— and my salvation"
97 Caron film, 1953
99 Toady's word
101 Anderson of "WKRP"
102 Needing a toupee
103 Saudi's neighbor
104 "Olympia" painter
105 Picnic pests
106 Yule paste-on
107 Dismantle
108 Opposite of odd
110 Monad
111 Abruzzi cathedral town
112 Chinese weight
113 Skier's hope
115 Gremlin
117 Wire measure



Solutions to last week's puzzles appear on page

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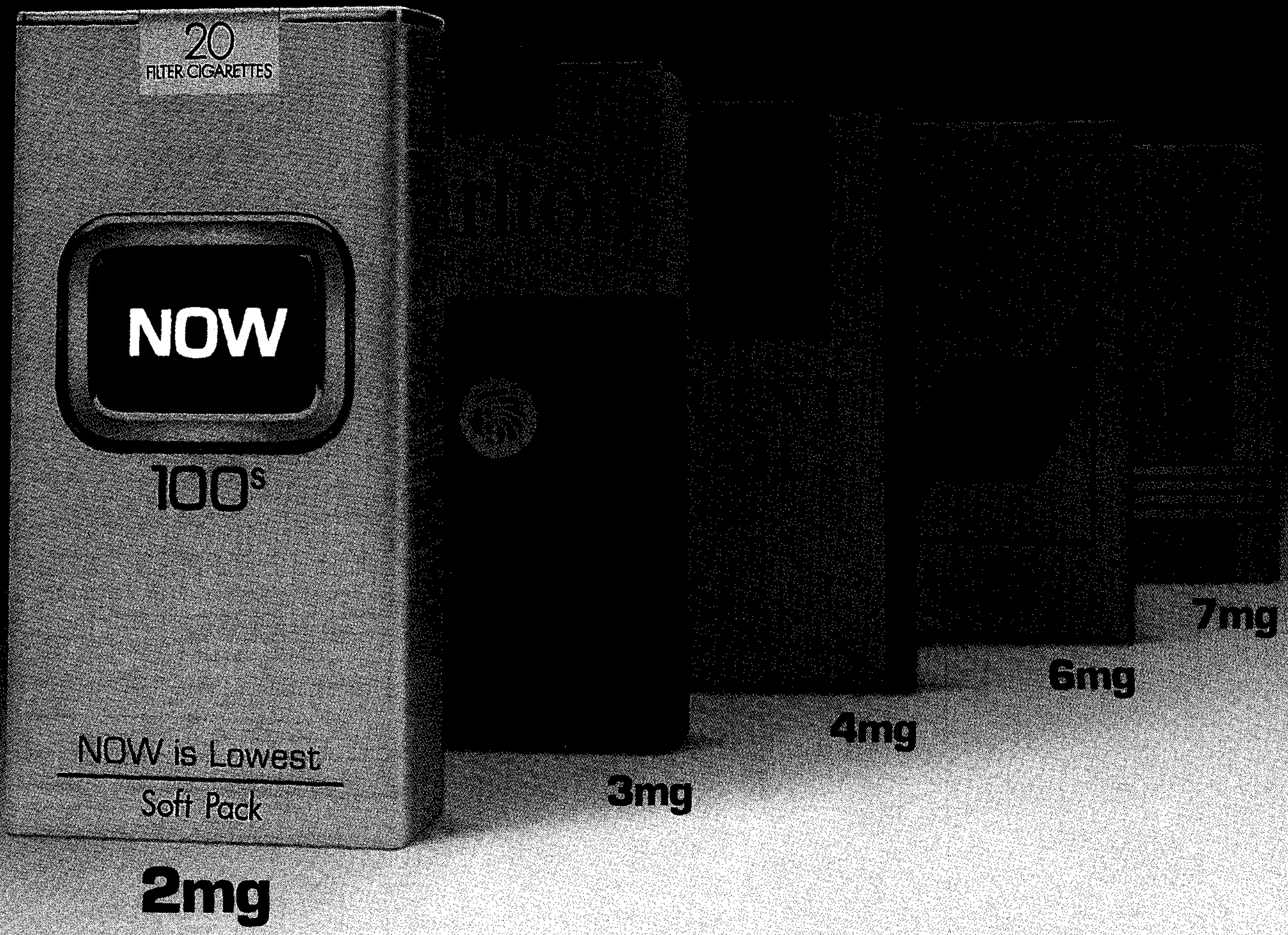
IN THE DARK ABOUT WHO'S LOWEST?


20
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NOW
100s
NOW is Lowest
Soft Pack
2mg
3mg
4mg
6mg
7mg

NOW IS LOWEST

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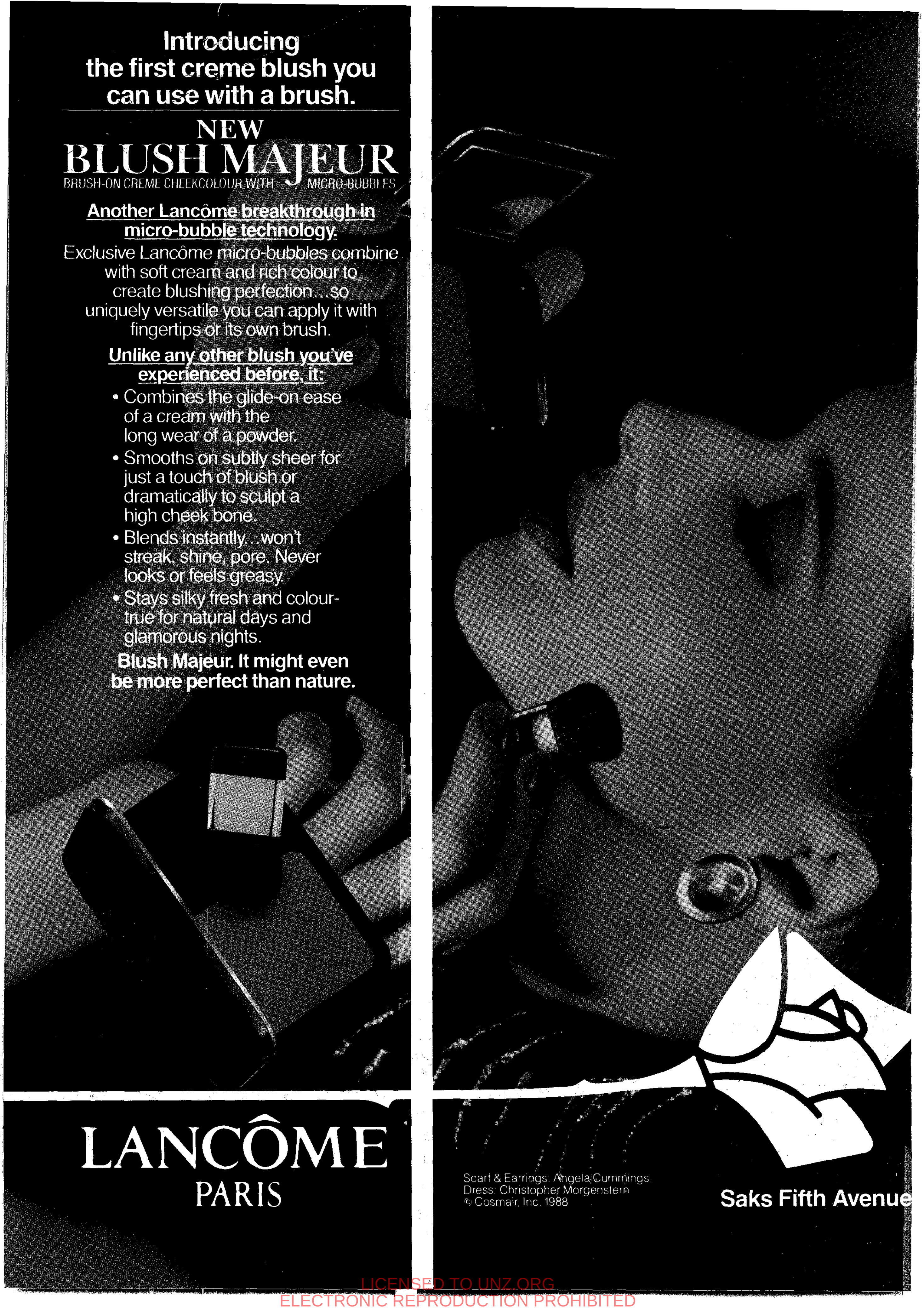

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Scarf & Earrings: Angela Cummings,
Dress: Christopher Morgenstern
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